

한국민속대백과사전Ⅷ
한국주생활사전

Encyclopedia of Korean Folklore and Traditional Culture Vol. VIII
**ENCYCLOPEDIA OF TRADITIONAL
KOREAN HOUSING**

Encyclopedia of Korean Folklore and Traditional Culture Vol. VIII

ENCYCLOPEDIA OF TRADITIONAL KOREAN HOUSING

National Folk Museum of Korea

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English Translation

Cactus Communications Korea Co. Ltd.

Publishing Date

December 10, 2023

Published by

National Folk Museum of Korea, 37 Samcheong-ro, Jongno-gu, Seoul

(<http://www.nfm.go.kr>)

Tel +82-2-3704-3141 Fax +82-2-3704-3239

Design

April05 Inc.

Encyclopedia of Traditional Korean Housing

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Printed in the Republic of Korea

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For information, contact the following post mail address: The National Folk Museum of Korea, 37 Samcheong-ro, Jongno-gu, Seoul, Korea.

An on-line version of this encyclopedia is available at <https://folkency.nfm.go.kr/en>.

Government Publication

Registration Number

11-1371036-000440-01

ISBN

978-89-289-0377-1 95380(Not for sale)

Web Site

<https://folkency.nfm.go.kr/main>

<https://folkency.nfm.go.kr/en>

Encyclopedia of Korean Folklore and Traditional Culture Vol.VIII

ENCYCLOPEDIA OF TRADITIONAL KOREAN HOUSING

Foreword

The National Folk Museum of Korea releases the “Encyclopedia of Korean Folk Culture” annually. The Encyclopedia explores the theme of folklore and compiles Korean folk culture, aiming to disseminate comprehensive information on Korean folk traditions. Previous editions have delved into seasonal customs, literature, folk religion, life rituals, Nongak (farmer’s music), and folk theater, as well as clothing and dietary practices associated with basic necessities.

This edition, titled “Encyclopedia of Korean Culture of Basic Necessities: Housing,” focuses on the core aspects of housing. Covering a spectrum from traditional Korean housing types to construction methods, rituals linked to housing, kitchenware, and living arrangements, the book offers comprehensive insights into housing.

Given the growing interest in Korean folk culture on a global scale, extending beyond Asia, the Encyclopedia of Korean Folk Culture is poised to be a premier resource, addressing inquiries about Korean culture from an international audience.

Looking ahead, the National Folk Museum of Korea remains committed to publishing the Encyclopedia of Korean Folk Culture and aims to provide diverse knowledge and insights into Korean traditional culture while promoting its significance within the global Hallyu wave.

We extend our heartfelt gratitude to the translators, authors, reviewers, and editors whose dedication has brought this book to fruition. Special thanks go to the diligent staff of the Folklore Research Division, whose hard work made a significant contribution to the realization of this comprehensive reference.

Kim Jong-dae

Director General
National Folk Museum of Korea
December 2023

Encyclopedia of Traditional Korean Clothing

Notes

- This encyclopedia is the English-language edition of the *Encyclopedia of Traditional Korean Housing*, a part of the *Encyclopedia of Korean Folklore and Traditional Culture* series published by the National Folk Museum of Korea.
- The entires in this encyclopedia are divided into the categories of Houses, Spaces, Elements, Housekeeping, Rituals, Tools, Building Methods and Styles, Structural Members, Terms and arranged in alphabetical order within each category.
- The sources or holding institutions are provided for the photos, figures, and illustrations that facilitate the understanding of the content.

Contents

016

HOUSES

060

SPACES

086

ELEMENTS

126

HOUSEKEEPING

182

RITUALS

194

TOOLS

204

BUILDING METHODS AND STYLES

212

STRUCTURAL MEMBERS

228

TERMS

264

APPENDIX

| HOUSES | | Jip 집 | | SPACES | |
|--------------------|-----|------------------------|-----|-------------------|-----|
| 집 | | Kkachigumeongjip 까치구멍집 | | 공간 | |
| | | Mieumjajip □자집 | | | |
| Apateu 아파트 | 018 | Minga 민가 | 049 | Anbang 안방 | 062 |
| Banga 반가 | 019 | Neowajip 너와집 | 049 | Bongdang 봉당 | 062 |
| Byeolsoe 별서 | 020 | Piranchon 피란촌 | 050 | Bueok 부억 | 063 |
| Chogajip 초가집 | 021 | Saemauljutaek 새마을주택 | 051 | Byeokjang 벽장 | 065 |
| Daldongne 달동네 | 023 | Saetjip 셋집 | 052 | Byeoldang 별당 | 066 |
| Damjip 답집 | 024 | Sallimjip 살림집 | 052 | Chanbang 찬방 | 067 |
| Digeutjajip ㄷ자집 | 025 | Seook 서옥 | 056 | Daecheong 대청 | 067 |
| Dolgiwajip 돌기와집 | 025 | Udegi 우데기 | 056 | Darak 다락 | 069 |
| Dosihanok 도시한옥 | 027 | Umjip 움집 | 057 | Dwitgan 뒤틀간 | 069 |
| Gaeryanghanok 개량한옥 | 030 | Yangok 양옥 | 058 | Geonneonbang 건넌방 | 070 |
| Garapjip 가람집 | 030 | Yeomak 여막 | 058 | Gotgan 곶간 | 070 |
| Giwajip 기와집 | 031 | Yosa 요사 | 059 | Haengnangchae 행랑채 | 071 |
| Giyeokjajip ㄱ자집 | 032 | | | Handetbueok 한뎃부억 | 072 |
| Gosiwon 교시원 | 033 | | | Heotgan 헛간 | 073 |
| Gulpijip 굴피집 | 033 | | | Hwajangsil 화장실 | 074 |
| Gungga 궁가 | 034 | | | Jangdokdae 장독대 | 075 |
| Gwiteuljip 귀틀집 | 036 | | | Jeongjugan 정주간 | 075 |
| Gyeopjip 곁집 | 038 | | | Jeongwon 정원 | 076 |
| Gyeoreupjip 겨름집 | 039 | | | Madang 마당 | 077 |
| Haebangchon 해방촌 | 040 | | | Maru 마루 | 078 |
| Haemak 해막 | 040 | | | Oeyanggan 외양간 | 080 |
| Hanok 한옥 | 041 | | | Sadang 사당 | 080 |
| Hotjip 흙집 | 043 | | | Sarangbang 사랑방 | 081 |
| Iljajip ㅡ자집 | 044 | | | Teotbat 텃밭 | 082 |
| Jeoksangaok 적산가옥 | 045 | | | Um 움 | 083 |
| | | | | Umul 우물 | 083 |
| | | | | Witbang 뒹방 | 085 |

ELEMENTS

구성

| | |
|--------------------|-----|
| Agungi 아궁이 | 088 |
| Araenmok 아랫목 | 088 |
| Banja 반자 | 089 |
| Bitjang 빗창 | 090 |
| Bongchang 봉창 | 091 |
| Bulbalgichang 불발기창 | 091 |
| Bunhammun 분합문 | 093 |
| Buttumak 부뚜막 | 094 |
| Byeok 벽 | 094 |
| Changho 창호 | 095 |
| Chayang 차양 | 096 |
| Cheoma 처마 | 098 |
| Cheonjang 천장 | 099 |
| Daemun 대문 | 102 |
| Damjang 담장 | 103 |
| Didimdol 디딤돌 | 104 |
| Doldam 돌담 | 104 |
| Gidan 기단 | 105 |
| Gulttuk 굴뚝 | 108 |
| Gwangchang 광창 | 109 |
| Jeongnang 정낭 | 110 |
| Jibung 지붕 | 110 |
| Jibungeongi 지붕엇기 | 112 |
| Kkotdam 꽃담 | 113 |
| Matbaejibung 맞배지붕 | 114 |

| | |
|---------------------|-----|
| Moimjibung 모임지붕 | 114 |
| Mungori 문고리 | 116 |
| Munjibang 문지방 | 118 |
| Naeoedam 내외담 | 119 |
| Paljakjibung 팔작지붕 | 119 |
| Saeng ul 생울 | 120 |
| Soseuldaemun 솟을대문 | 122 |
| Ssariul 싸리울 | 122 |
| Todam 토담 | 123 |
| Ujingakjibung 우진각지붕 | 124 |
| Winmok 윗목 | 125 |

HOUSEKEEPING

살림살이

| | |
|-------------------|-----|
| Bal 발 | 128 |
| Bandaji 반단이 | 128 |
| Bangjang 방장 | 130 |
| Bangseok 방석 | 130 |
| Boilleo 보일러 | 131 |
| Boryo 보료 | 132 |
| Buseop 부삽 | 133 |
| Butbagijang 불박이장 | 133 |
| Byeongi 번기 | 135 |
| Byeongpung 병풍 | 135 |
| Chaekjang 책장 | 138 |
| Chanjang 찬장 | 138 |
| Chantak 천탁 | 139 |
| Chimdae 침대 | 139 |
| Deung 등 | 140 |
| Dwiju 뒤주 | 142 |
| Gakgesuri 각계수리 | 143 |
| Garigae 가리개 | 143 |
| Gaseureinji 가스레인지 | 145 |
| Gobi 고비 | 146 |
| Gyeongdae 경대 | 147 |
| Ham 함 | 147 |
| Horong 호롱 | 148 |
| Hwaetdae 헛대 | 149 |
| Hwaro 화로 | 149 |

| | |
|--------------------|-----|
| Hwati 화티 | 150 |
| Hwijang 휘장 | 151 |
| Hyeonpan 현판 | 151 |
| Ibujari 이부자리 | 152 |
| Jangjak 장작 | 153 |
| Jangnong 장롱 | 154 |
| Jari 자리 | 155 |
| Jedeung 제등 | 156 |
| Jeonjareinji 전자레인지 | 156 |
| Jokja 족자 | 157 |
| Jukbuin 족부인 | 158 |
| Juryeon 주련 | 158 |
| Jwadeung 좌등 | 159 |
| Kokeul 코를 | 160 |
| Meoritjang 머릿장 | 161 |
| Mokgagu 목가구 | 161 |
| Munbanggu 문방구 | 164 |
| Mungap 문갑 | 165 |
| Munpae 문패 | 165 |
| Naengjanggo 냉장고 | 166 |
| Nallo 난로 | 167 |
| Punggyeong 풍경 | 168 |
| Pyeonack 편액 | 169 |
| Pyeongsang 평상 | 169 |
| Sabangtakja 사방탁자 | 170 |
| Sallimsari 살림살이 | 171 |
| Semyeondae 세면대 | 173 |
| Seoan 서안 | 173 |

| | |
|------------------|-----|
| Setakgi 세탁기 | 174 |
| Siktak 식탁 | 174 |
| Singkeudae 싱크대 | 175 |
| Sireong 시렁 | 176 |
| Sopa 소파 | 177 |
| Tellebijeon 텔레비전 | 178 |
| Uigeorijang 의결이장 | 178 |
| Yeonsang 연상 | 179 |
| Yeontan 연탄 | 180 |
| Yogang 요강 | 181 |

RITUALS
의례

| | |
|-------------------|-----|
| Antaek 안택 | 184 |
| Dalgujil 달구질 | 185 |
| Gaegongje 개공제 | 186 |
| Gaetoje 개토제 | 186 |
| Gasin 가신 | 187 |
| Hwajaemagi 화재막이 | 188 |
| Ipju 입주 | 189 |
| Iptaekgosa 입택고사 | 189 |
| Sangnyangje 상량제 | 190 |
| Seongjumaegi 성주매기 | 191 |

TOOLS
연장

| | |
|-----------------------|-----|
| Geojunggi 거중기 | 196 |
| Geonchukyeonjang 건축연장 | 196 |
| Gopja 곽자 | 198 |
| Ja 자 | 198 |
| Nongno 농로 | 199 |
| Yeongjocheok 영조척 | 200 |
| Yundopan 윤도판 | 203 |

BUILDING
METHODS
AND
STYLES
공법 및 방식

| | |
|----------------|-----|
| Daemokjang 대목장 | 206 |
| Dopyeonsu 도편수 | 206 |
| Ieum 이음 | 207 |
| Jipjitgi 집짓기 | 208 |
| Matchum 맞춤 | 210 |
| Somokjang 소목장 | 210 |

| STRUCTURAL MEMBERS | | TERMS | | | |
|--------------------|-----|----------------------------|-----|------------------------|-----|
| | 부재 | | 용어 | | |
| Choseok 초석 | 214 | Anbangmullim 안방물림 | 230 | Myeongdang 명당 | 254 |
| Chunyeo 추녀 | 215 | Andong Hahoemaoul | | Ondol 온돌 | 255 |
| Daedeulbo 대들보 | 216 | 안동 하회마을 | 230 | Pungsu 풍수 | 256 |
| Dancheong 단청 | 216 | Angeori · Bakgeori 안거리·밖거리 | 232 | Pyeong 평 | 257 |
| Gidung 기둥 | 218 | Asan Oeammaeul 아산 외암마을 | 233 | Setbangsari 셋방살이 | 257 |
| Giwa 기와 | 219 | Baesanimsu 배산임수 | 235 | Singugan 신구간 | 258 |
| Gongpo 공포 | 221 | Bokdeokbang 복덕방 | 235 | Son Eomneun Nal 손 없는 날 | 259 |
| Maksae 막새 | 224 | Dangho 당호 | 237 | Taekho 택호 | 259 |
| Seokkarae 서까래 | 225 | Deobusari 더부살이 | 238 | Wolse 월세 | 260 |
| | | Gasajehan 가사제한 | 238 | Yangtaek 양택 | 260 |
| | | Goseong | | Yeongju Museommaeul | |
| | | Wanggokmaeul 고성 왕곡마을 | 239 | 영주 무섬마을 | 261 |
| | | Gyeongju Yangdongmaeul | | | |
| | | 경주 양동마을 | 241 | | |
| | | Hanokbojonjigu 한옥보존지구 | 244 | | |
| | | Ipchuncheop 입춘첩 | 245 | | |
| | | Ipsik 입식 | 246 | | |
| | | Isa 이사 | 247 | | |
| | | Jeju Seongeupmaeul | | | |
| | | 제주 성읍마을 | 247 | | |
| | | Jeonse 전세 | 249 | | |
| | | Jipdeuri 집들이 | 250 | | |
| | | Jutackbokgwon | | | |
| | | 주택복권 | 250 | | |
| | | Jwasik 좌식 | 251 | | |
| | | Maeul 마을 | 252 | | |
| | | Munbae 문배 | 253 | | |

| | | | | |
|----------|-------------------|-----|--------------------|-----|
| A | Agungi | 088 | Byeokjang | 065 |
| | Anbang | 062 | Byeoldang | 159 |
| | Anbangmullim | 230 | Byeolso | 020 |
| | Andong Hahoemaeul | 230 | Byeongi | 135 |
| | Angeori·Bakgeori | 232 | Byeongpung | 135 |
| | Antaek | 184 | C Chaekjang | 138 |
| | Apateu | 018 | Chanbang | 067 |
| | Araenmok | 088 | Changho | 095 |
| | Asan Oeammaeul | 233 | Chanjang | 138 |
| B | Baesanimsu | 235 | Chantak | 139 |
| | Bal | 128 | Chayang | 096 |
| | Bandaji | 128 | Cheoma | 098 |
| | Banga | 019 | Cheonjang | 099 |
| | Bangjang | 130 | Chimdae | 139 |
| | Bangseok | 130 | Chogajip | 021 |
| | Banja | 089 | Choseok | 214 |
| | Bitjang | 090 | Chunyeo | 215 |
| | Boilleo | 131 | D Daecheong | 216 |
| | Bokdeokbang | 235 | Daedeulbo | 214 |
| | Bongchang | 091 | Daemokjang | 206 |
| | Bongdang | 062 | Daemun | 102 |
| | Boryo | 132 | Daldongne | 023 |
| | Bueok | 063 | Dalgujil | 183 |
| | Bulbalgichang | 091 | Damjang | 103 |
| | Bunhammun | 093 | Damjip | 024 |
| | Buseop | 133 | Dancheong | 216 |
| | Butbagijang | 133 | Dangho | 237 |
| | Buttumak | 094 | Darak | 069 |
| | Byeok | 094 | Deobusari | 238 |

| | | | |
|--------------------|-----|------------------------|-----|
| Deung | 140 | Goseong Wanggokmaeul | 239 |
| Didimdol | 104 | Gosiwon | 033 |
| Digeutjajip | 025 | Gotgan | 070 |
| Doldam | 104 | Gulpijip | 033 |
| Dolgiwajip | 025 | Gulttuk | 108 |
| Dopyeonsu | 206 | Gungga | 034 |
| Dosihanok | 027 | Gwangchang | 109 |
| Dwiju | 142 | Gwiteuljip | 036 |
| Dwitgan | 069 | Gyeongdae | 147 |
| G Gaegongje | 186 | Gyeongju Yangdongmaeul | 241 |
| Gaeryanghanok | 030 | Gyeopjip | 038 |
| Gaetoje | 185 | Gyeoreupjip | 039 |
| Gakgesuri | 143 | H Haebangchon | 040 |
| Garapjip | 030 | Haemak | 040 |
| Garigae | 143 | Haengnangchae | 071 |
| Gasajehan | 238 | Ham | 147 |
| Gaseureinji | 145 | Handetbueok | 072 |
| Gasin | 187 | Hanok | 041 |
| Geojunggi | 196 | Hanokbojonjigu | 244 |
| Geonchukyeonjang | 196 | Heotgan | 073 |
| Geonneonbang | 070 | Horong | 148 |
| Gidan | 105 | Hotjip | 043 |
| Gidung | 218 | Hwaetdae | 149 |
| Giwa | 219 | Hwajaemagi | 188 |
| Giwajip | 031 | Hwajangsil | 074 |
| Giyeokjajip | 032 | Hwaro | 149 |
| Gobi | 146 | Hwati | 150 |
| Gongpo | 221 | Hwijang | 151 |
| Gopja | 198 | Hyeonpan | 203 |

| | | | | | |
|---|--------------------|-----|---|------------------|-----|
| I | Ibujari | 152 | | Jutaekbokgwon | 250 |
| | Ieum | 207 | | Jwadeung | 159 |
| | Iljajip | 044 | | Jwasik | 251 |
| | Ipchuncheop | 245 | K | Kkachigumeongjip | 047 |
| | Ipju | 189 | | Kkotdam | 113 |
| | Ipsik | 246 | | Kokeul | 160 |
| J | Iptaekgosa | 189 | M | Madang | 077 |
| | Isa | 247 | | Maeul | 252 |
| | Ja | 198 | | Maksae | 224 |
| | Jangdokdae | 075 | | Maru | 078 |
| | Jangjak | 153 | | Matbaejibung | 114 |
| | Jangnong | 154 | | Matchum | 210 |
| | Jari | 155 | | Meoritjang | 161 |
| | Jedeung | 156 | | Mieumjajip | 048 |
| | Jeju Seongeupmaeul | 247 | | Minga | 049 |
| | Jeoksangaok | 045 | | Moimjibung | 114 |
| | Jeongjugan | 075 | | Mokgagu | 161 |
| | Jeongnang | 110 | | Munbae | 253 |
| | Jeongwon | 076 | | Munbanggu | 164 |
| | Jeonjareinji | 156 | | Mungap | 165 |
| | Jeonse | 249 | | Mungori | 116 |
| | Jibung | 110 | | Munjibang | 118 |
| | Jibungeongi | 112 | | Munpae | 165 |
| | Jip | 045 | | Myeongdang | 254 |
| | Jipdeuri | 250 | N | Naengjanggo | 166 |
| | Jipjitgi | 208 | | Naeoedam | 119 |
| | Jokja | 157 | | Nallo | 167 |
| | Jukbuin | 158 | | Neowajip | 049 |
| | Juryeon | 158 | | Nongno | 199 |

| | | | | | |
|----------|----------------|-----|----------|---------------------|-----|
| O | Oeyanggan | 080 | | Somokjang | 210 |
| | Ondol | 255 | | Son Eomneun Nal | 259 |
| P | Paljakjibung | 119 | | Sopa | 177 |
| | Piranchon | 050 | | Soseuldaemun | 122 |
| | Punggyeong | 168 | | Ssariul | 122 |
| | Pungsu | 256 | T | Taekho | 259 |
| | Pyeonaek | 169 | | Tellebijeon | 178 |
| | Pyeong | 257 | | Teotbat | 082 |
| | Pyeongsang | 169 | | Todam | 123 |
| S | Sabangtakja | 170 | U | Udegi | 056 |
| | Sadang | 080 | | Uigeorijang | 178 |
| | Saemaetuljtaek | 051 | | Ujingakjibung | 124 |
| | Saeng ul | 120 | | Um | 083 |
| | Saetjip | 052 | | Umjip | 057 |
| | Sallimjip | 052 | | Umul | 083 |
| | Sallimsari | 171 | W | Winmok | 125 |
| | Sangnyangje | 190 | | Witbang | 085 |
| | Sarangbang | 081 | | Wolse | 260 |
| | Semyeondae | 173 | Y | Yangok | 058 |
| | Seoan | 173 | | Yangtaek | 260 |
| | Seokkarae | 225 | | Yeomak | 058 |
| | Seongjumaegi | 191 | | Yeongjocheok | 200 |
| | Seook | 056 | | Yeongju Museommaeul | 261 |
| | Setakgi | 174 | | Yeonsang | 179 |
| | Setbangsari | 257 | | Yeontan | 180 |
| | Siktak | 174 | | Yogang | 181 |
| | Singkeudae | 175 | | Yosa | 059 |
| | Singugan | 258 | | Yundopan | 203 |
| | Sireong | 176 | | | |

HOUSES

집

| | | | | |
|---------------------------|------------------------------|---------------------------|----------------------------------|-------------------------|
| Apateu 아파트 | Dosihanok 도시한옥 | Gwiteuljip 귀틀집 | Jeoksangaok 적신가옥 | Saetjip 셋집 |
| Banga 반가 | Gaeryanghanok 개량한옥 | Gyeopjip 겹집 | Jip 집 | Sallimjip 살림집 |
| Byeolseo 별서 | Garapjip 가랑집 | Gyeoreupjip 거름집 | Kkachigumeongjip 까치구멍집 | Seook 서옥 |
| Chogajip 초가집 | Giwajip 기와집 | Haebangchon 해방촌 | Micumjajip ㅁ자집 | Udegi 우데기 |
| Daldongne 달동네 | Giyeokjajip ㄱ자집 | Haemak 해막 | Minga 민가 | Umjip 움집 |
| Damjip 담집 | Gosiwon 고시원 | Hanok 한옥 | Neowajip 너와집 | Yangok 양옥 |
| Digeutjajip ㄷ자집 | Gulpjip 굴피집 | Hotjip 홀집 | Piranchon 피란촌 | Yeomak 여막 |
| Dolgiwajip 돌기와집 | Gungga 궁가 | Iljajip ㅡ자집 | Saemaouljutaek 세마을주택 | Yosa 요사 |

Apateu

아파트
Apartment

Form of multi-unit housing with a structure that allows each household to live independently within a single building.

An apartment building is a structure that allows each family to live independently in a single building, while facilities such as the building's walls, hallways, and stairs are shared. In Korea, apartment buildings must have at least five floors.

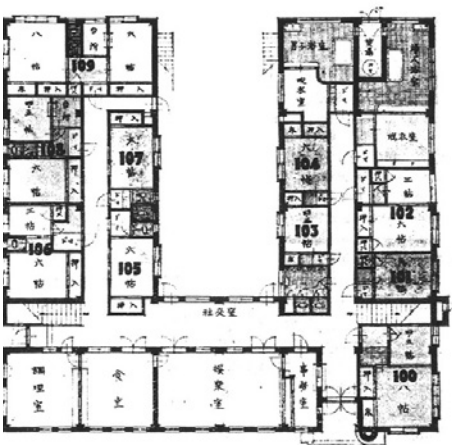
Apartments first appeared in Korea during the Japanese colonial period. Japanese capitalists introduced short-term rental housing for single people who worked in modern professions.

In the mid-1930s, the Japanese considered housing rental businesses to be promising enterprises in which to invest in colonial Korea. This is because there was an increasing inflow of people into Korea's large cities due to their location between Japan and continental Asia. The Japanese companies that entered Korea expand-

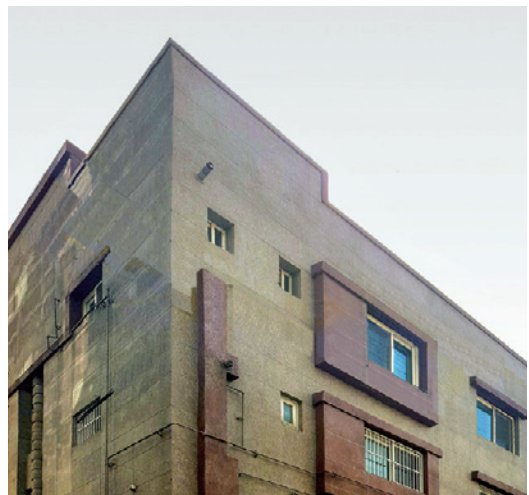
ed their business domains to include real estate leasing, and during this process, an apartment boom occurred in the large cities of colonial Korea.

Later, in 1945, the Korean peninsula was freed from Japanese colonialism, and the southern part of the Korean Peninsula, i.e., the modern-day Republic of Korea, was occupied by the United States military. Subsequently, a United States military government was established. The U.S. military and various military/economic advisory groups came to reside on the Korean Peninsula for an extended period. As a result, housing for this influx of foreigners became a new problem. Naturally, these groups requisitioned the highest-quality housing that was built during the Japanese colonial period, apartment buildings that were converted into hotels, and rental apartments that were left by the Japanese.

Due to the impacts of the Korean War in 1950, the supply of apartments in Korea grew very slowly. After the armistice in 1953, there was no new construction because apartments were being rebuilt and restored to their pre-war condition.



Floorplan of the first floor of Mikuni Apateu built in Naeja-dong in 1935 | Joseon and Architecture 14-6



Mikuni Apateu | Jung-gu, Seoul | Kwon I-cheol



Korean Apatou complex | Mapo-gu, Seoul | 1964 | Land and Housing Museum



Korean Apatou complex | Seo-gu, Daejeon | 2003 | Jeon Jae-hong

After the military coup d'état on May 16, 1961, apartment construction progressed in two directions. The first was the construction of large-scale single housing block (單一棟) apartment buildings in urban areas, and the second was the construction of complex-type (團地型) apartment buildings for families.

After the Korea Housing Corporation, a state-owned company in charge of housing construction, supply, and management, was established in 1962, most apartments were constructed as family-use apartments because the Korean population was concentrated in large cities. Furthermore, complex-type apartments were constructed so all the shared facilities and conveniences that people needed in their daily

lives were included within the walls of the complex. These modifications transformed apartments into a type of housing that people could choose to rent and live in.

In 1970, the practice of selling apartments through model homes (homes that are built with the same interior as the actual home for prospective buyers to view when apartments are built) was introduced. Likewise, the practice of including shopping centers and various resident conveniences inside the complex was established, helping the complexes evolve into modern apartment complexes. This practice has continued to the present day.

Since June 2016, apartment complexes have been the most common form of housing in Korea, accounting for more than 60% of all housing.

Banga

반가 班家

House of the Joseon Era ruling class

House of a member of the yangban, the Joseon Era ruling class.

Originally, yangban was a term that referred to civil officials and military officers as a group. However, these people gradually became a social class, and as a result, not only were people with official positions called *yangban* but so were their families. The houses of the *yangban* were called *banga*.

Confucianism was highly influential on daily life during the era of the Joseon Dynasty (1392 – 1910). Accordingly, the living spaces of parents and their son and his wife were sep-

arated even within a single house, based on the subordinate/superior relationship between the young and the old. The living spaces of men and women were also strictly separated.

In the *banga* of the Joseon Era, the various structures such as the *anchae*, *sarangbang*, haengnangchae, as well as the various large and small yards, were organized into spaces that allowed for the practice of Confucian social ethics. In short, *banga* were characterized by closed building layouts that did not expose the families' private lives to the outside in order to protect the families' prestige, spatial configurations that divided men's and women's living spaces and reflected high and low social classes, and larger sizes and bolder ornamentation in comparison to *minga* (dwelling houses of the common people).

Byeolseo

별서 別墅

House for occasional stay and relax

House that is built in a scenic place where one can stay and relax occasionally, apart from one's house of residence.

A *byeolseo* is a separate, secluded house that is built near a farm or a field. It is similar in meaning to a *byeoljang* (villa) but is different in that farmwork is done.

The historical *byeolseo* buildings that remain in Korea vary in size and form, as they reflect the dispositions of their owners. *Byeolseo* were used as living spaces, research spaces, leisure spaces, etc. In particular, *byeolseo* were spaces for activities involving not only the owner but the owner's friends and family as well.

In the era of the Joseon Dynasty(1392 – 1910), an early modern state on the Korean Peninsula, *byeolseo* were built in scenic places that were not too far from the main home and acted as both villas and residences. Joseon Era *byeolseo* were influenced by a tendency toward seclusion as people tried to avoid the worsening political conflict and by the Confucianist and Taoist aesthetic appreciation of nature. Modern *byeoljang* emphasize independence due to the greatly expanded range of activities in people's lives.



Gwangpunggak | Soswaewon Pavilion in Wollim, Damyang, Jeonnam | Cultural Heritage Administration



Seokpajeong | Late Joseon Era byeolseo in Jongno-gu, Seoul | Cultural Heritage Administration

Chogajip

초가집

House with a roof of woven rice straw, etc.

House with a roof made from rice straw, silver grass, reeds, etc.

Chogajip refers to a house with a roof made of rice straw, silver grass, or reeds, regardless of the house's floorplan layout. In Korea, the common people generally used rice straw that was left over from the harvest as material for their roofs.

The economic burden of a *chogajip* is low because the materials can be obtained directly from nature. For this reason, they were often used as residences for common people. Depending on the circumstances, the upper class sometimes built *chogajip* as annexes, but their main buildings were *giwajip* (tile roofed houses). Thatched roofs had two main disadvantages: they had to be replaced every year, and they were vulnerable to fires. On the other hand, thatched roofs provided excellent insulation and warmth when several layers of straw were added.

The roofs of *chogajip* were replaced in early winter when the year's farmwork was finished. The rice grain was beaten from the rice plants that were harvested in the fall, and the plants were dried thoroughly. If any moisture remained in the straw, it was likely to become infested with insects. If this happened, the roof was likely to rot and would be unable to withstand rain and wind. When roofs required new straw, people would work collaboratively, rather than as individual households to place the straw. In addition, the middle part of a thatched roof had to be woven together carefully, and in most villages, one or two people with the best tech-



Chogajip | Naganeupseong Marubangjip in Suncheon, Jeonnam | Seo Heon-gang

nique performed this task.

Though most *chogajip* were small, there were cases in which large, upper-class houses had *chogajip* roofs. Such houses were built when there was no kiln to bake the roof tiles nearby or the owner could afford to replace the roof each year.

Another term for the house of a common person in Korea is a *chogasamgan*. This term refers to a house with a rice straw roof and three rooms in a *room-room-kitchen* layout. Looking at photos of the modern era, one can easily find scenes of densely packed *chogajip* in rural areas and cities even as late as the 1960s. *Chogajip* were thusly the most common form of housing, but they began to disappear due to the Saemaeul Movement (a community development campaign to improve living conditions and increase income in Korea) which began in the 1970s.

At present, *chogajip* are hard to find in Korean cities and even in the countryside. However, festivals for replacing thatched roofs are still held in places that have been designated as folk villages to pass down and preserve traditional culture.



Ridge of straw roof | Yangdong Village in Gyeongju, Gyeongbuk | National Folk Museum of Korea

Daldongne

달동네
Ghetto

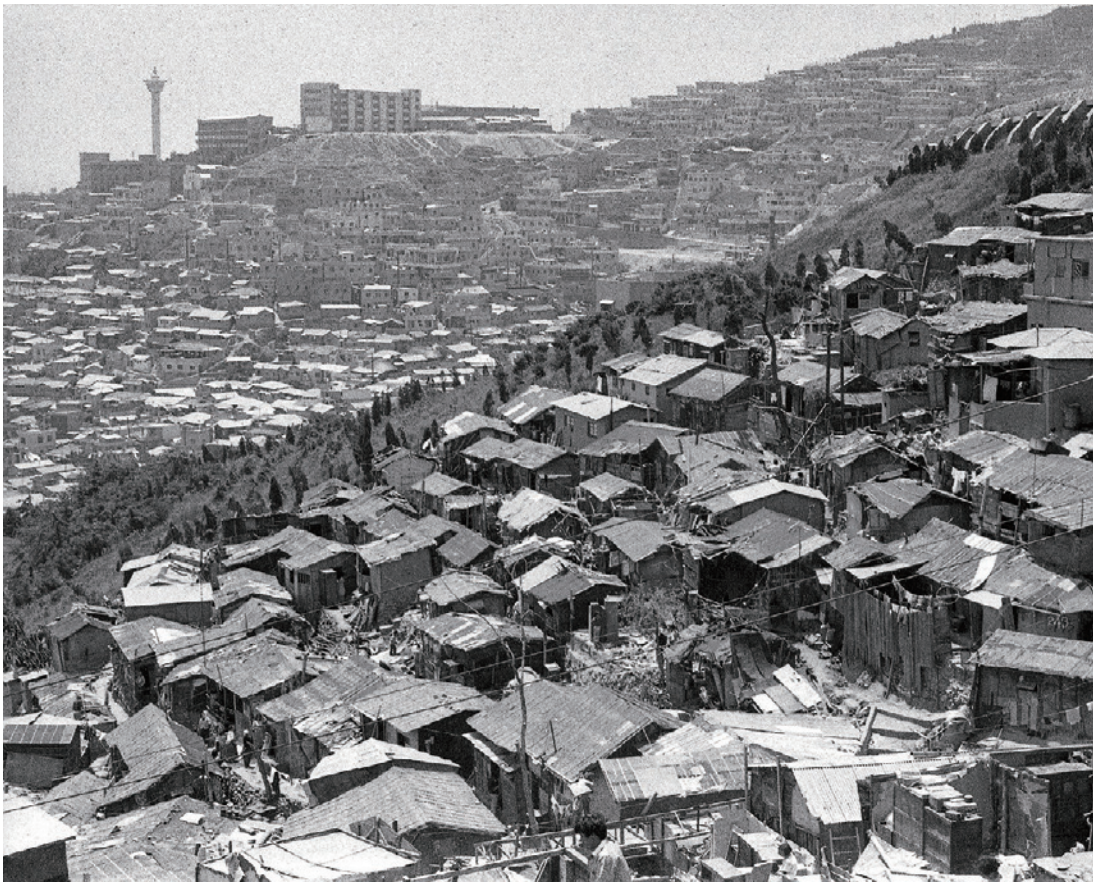
Neighborhood of poor people in a hilly section of a city during the rapid modernization and urbanization of Korea.

The rapid modernization and urbanization of Korea gave rise to *daldongne*, the Korean euphemism for “slum,” which refers to a neighborhood where poor people live, often in elevated areas such as mountainsides.

There are three main contexts in which *dal-*

dongne formed during modern Korean history. The 1st is the return of Koreans from overseas after independence and the inflow of refugees due to the Korean War. 2nd, *daldongne* expanded as poor farmers moved to the city and gathered in shantytowns during the era of industrialization. 3rd, new *daldongne* were created on the outskirts of cities when shantytowns in city centers were torn down.

Daldongne are slums that formed during Korea’s rapid urbanization process. Because *daldongne* are geographically located in elevated areas in city centers and on the outskirts of cities, the word is used to mean *sangdongne* (hillside slum). *Sangdongne* are not naturally forming mountain villages but urban neighborhoods that



Shantytown | 1970s | Busan

are formed rapidly by people migrating during the process of urbanization and industrialization. However, the term *sangdongne* emphasizes the geographical characteristics of hillside neighborhoods, while the term *daldongne* emphasizes the lives and struggles of the residents.

The first houses built in *daldongne* were generally temporary shelters. Over time, the form of these houses changed gradually. In general, they evolved from simple tents to shacks to slate-roofed houses. While the appearance of the shacks in *daldongne* changed over time, their impoverished and cramped housing culture did not change.

Daldongne are living spaces that represent Korea's slums. Together, the hillside shantytowns, steep roads, narrow winding alleyways, rooftop water tanks, car parks, and communal toilets create a lifestyle that is unique to *daldongne*. The residents of *daldongne* live in poverty while working as construction day laborers, peddlers, and workers in unstable service businesses. Accordingly, *daldongne* are perceived as impoverished and marginalized spaces in society. The residents of *daldongne* also experience discrimination and oppression as a result of the government's forced demolition policies.

only roof trusses as the frame so that the load of the roof is borne by the walls. Because the walls constitute the main structure, a minimal amount of wood is used.

Thick walls made of earth have the advantage of being well insulated, but most damjip were built on a small scale due to their structural limitations. Also, considering the durability of earthen walls, the height of the house had to be lower than that of other types of houses. Considering that *damjip* can be built by individuals and their neighbors, many were built by ordinary people.

Logs were often used as interior columns because placing the roof trusses solely on earthen walls can be problematic. Since earthen walls are vulnerable to moisture, the building's stylobate must be high, the ground must always be kept dry, and the area must have proper drainage.

Social perceptions of damjip have changed gradually over time. After the Korean War until the 1960s, damjip were described by the media as "substandard houses where multiple families live in a small space." However, in the 1980s, perceptions of residential spaces changed due to the large amount of housing supply that resulted from the development of new cities, as well as the increased cultural awareness that arose as Korea hosted the Summer Olympics in 1988. In this context, people began to perceive earthen buildings as providing an eco-friendly housing environment, and stone walls and *damjip* were appreciated as tourism resources. In this way, *damjip* are the minimum living spaces needed for ordinary people; they protect against extreme weather, provide economical accommodations, and help retain the shared interests and experiences of their communities.

Damjip

담집

House with walls made of earth

House with thick walls made from earth and a roof covering the walls.

A *damjip* is a house built by constructing earthen walls and structuring the house with

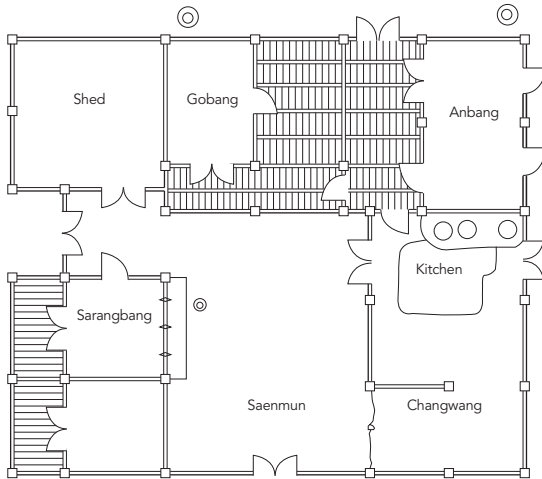
Digeutjajip

ㄷ자집

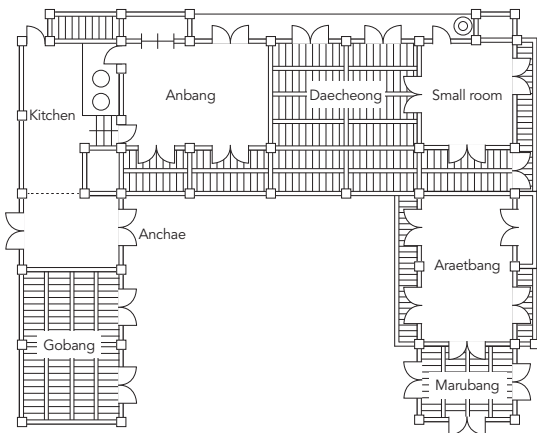
House with both wings

House with a floorplan and roof that are shaped like the Korean letter *digeut* (ㄷ).

In Korea, the floorplans of private houses developed from the *iljajip* (ㅡ-shaped house) to the *giyeokjajip* (ㄱ-shaped house) and *digeutjajip* (ㄷ-shaped house) by adding rooms. The *digeutjajip* takes the form of the *giyeokjajip* with



Digeutjajip floorplan | Spatial Culture of Korean Houses | Hanok Space Research Society-Gyomunsa



Digeutjajip anchaefloorplan | Manchwidang Historical House in Yeongcheon, Gyeongbuk | Cultural Heritage Administration

added rooms. Specifically, *digeutjajips* are made by adding a *gotgan* (warehouse) or an additional kitchen room to the kitchen of a *giyeokjajip*. Furthermore, it is common for *digeutjajip* to be arranged in an open square-shaped form with a *munganchae* (a building with a door) or an out-building, instead of being a detached house.

The *digeutjajip* can be found in all regions of Korea. Among these houses, there are many houses with central *daecheong* (large wooden floor areas between rooms in Korean traditional houses) in the southeastern part of the Korean peninsula.

Digeutjajip can even be found among the modern urban *hanok* (Korean traditional houses) in Seoul. After the 1920s, urban *hanok* were built as *giyeokjajip* or *digeutjajip* to maximize space at narrow sites.

Dolgiwajip

돌기와집

Natural slate-roofed house

Building with a roof that uses thin stones as roof tiles.

A *dolgiwajip* is a building for which slate or thin stones are flattened, cut to suitable sizes, and laid down as roof material. To support the roof, which is heavy due to the stone roof tiles, such buildings tend to have thick columns and low heights.

The stone roof tiles are laid on the roof in an overlapping fashion like the scales of a fish. At the ends of the ridge roof and the eaves, 30 – 60 cm slate roof tiles are used to prevent the roof from shaking during heavy rain. In addition, the



House with a bluestone roof



Bluestone roof

slope of the roof is made gradually to prevent the material from sliding, and the eaves' edge line is made even for aesthetics and to allow water to flow off the roof properly.

The lifespan of slate roof tiles is generally 20 years or more. As such, the durability of slate roof tiles exceeds that of other materials, and the tiles have the advantage of low repair and maintenance costs. Accordingly, natural slate roofed houses are common in regions where slate stone is produced.

Dosihanok

도시한옥 都市韓屋

Modern urban form of housing that developed as *hanok* (Korean traditional houses) were built in cities

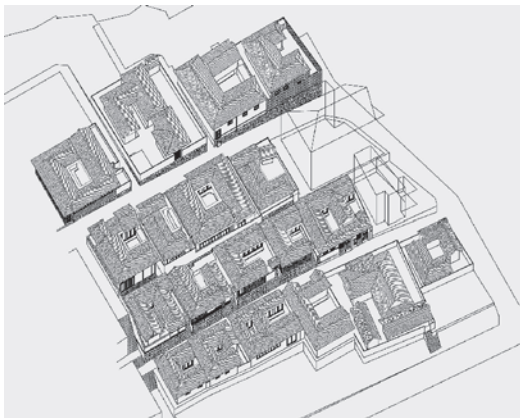
Modern urban form of housing that developed as *hanok* (Korean traditional houses) were built and transformed during the process of modernization and urbanization.

Many *dosihanok* (都市韓屋) were built in urban residential areas from 1930, when Korea's modernization began, to 1960, when west-

ern-style housing was widely adopted. At first glimpse, *dosihanok* are similar to traditional *hanok* in terms of their form, materials, and construction methods.

Dosihanok consist generally of inner rooms centered around a courtyard and rooms near the main gate. The layout of the inner rooms is not I-shaped but L-shaped. This area includes a kitchen. The rooms near the main gate, which face the alleyway or road, serve to ensure private space by separating the inner rooms from the outside. The householder's family lived in the inner rooms, and rooms near the main gate were often rented out to other people.

Unlike *hanok* that were built in farming villages, fishing villages, mountain villages, etc., *dosihanok* are houses that were built in highly dense urban areas. Therefore, they are like traditional *hanok* in that they use natural materials such as earth and wood, but they also reflect the changes in lifestyles that occurred during industrialization. In fact, parts of the home such as the stylobate, roof, eaves, and *daechyeong* (main floored room) have been altered and modified. The rooms of the house are situated toward the street, and the house has a courtyard despite its small size, which is an arrangement that is unlikely to be found among traditional *hanok*. In addition, the alleyways that were created between these *hanok* would not be found in traditional villages either.



Dosihanok residential area | Kim Yeong-su



Dosihanok | Seongbuk-gu, Seoul | 2010 | National Folk Museum of Korea



Gaeryanghanok

개량한옥 改良韓屋

Restored *hanok* (Korean traditional house)
that improves upon the traditional *hanok*

Restored *hanok* that is based upon and improves upon the traditional *hanok*.

Gaeryanghanok (改良韓屋) is a house based upon a traditional *hanok* with improvements to the house's performance, floorplan, structure, materials, etc. The term *gaeryanghanok* is thought to have come into use in the 1930s, during the movement for improved housing advocacy. At that time, architects with modern construction training attempted to introduce western housing culture in order to rectify the inconveniences of traditional housing. However, the improvement plans were only applied to a small number



Gaeryanghanok | Guro-gu, Seoul | 2013 | Seoul Museum of History



Gaeryanghanok interior | Jongno-gu, Seoul | 2009 | Seoul Museum of History

of houses, and they were not accepted by the general public as the normal form of housing.

At that time, the term *gaeryanghanok* was used to differentiate the houses from existing traditional *hanok*. In *gaeryanghanok*, glass doors were installed in traditional *hanok* to make the *daecheong* (the large wooden floor area between rooms in Korean traditional houses) into an indoor space, and awnings were added to the shortened eaves to block sunlight and rain. For the outer walls, new materials such as brick and tile were used.

Garapjip

가람집

Servants' quarters

Private home occupied by property owner's servants. These servants had independent households and owned personal property in the Joseon Era(1392 – 1910).

Traditional Korean society was based on class hierarchy, where servants existed as the lowest class. Servants lived in one of two types of housing. Some servants lived in the property owner's house; most of these servants lived near the *daemun* (main entrance), which was separate from the property owner's living space. This arrangement helped protect the property owner from external dangers and preserve the property owner's authority. Other servants—who may have resided in the owner's house previously—lived in a separate house after marriage or other changes in familial circumstances. However, due to their limited economic circumstances, the homes of most servants



Garapjip | Yangdong Village in Gyeongju, Gyeongbuk | National Folk Museum of Korea

who lived independently were small. In fact, many of these homes consisted of only a single kitchen and bedroom. In addition, because most of these houses were constructed by the servants themselves, the servants used readily available materials from the natural surroundings for simple, easily built structures. Therefore, the walls were made from earth, and rice straw was used for the roofs. From an architectural perspective, servant *garapjip* were the most basic of private homes.

The roof tiled house is found commonly throughout the world. Accordingly, it has a long history in both the East and West.

Traditional Korean houses, like the *giwajip*, are named after the roof material or the shape of the outer walls. Tile roofs are composed of three layers: first, wooden lattice sticks are woven across the roof rafters; second, these lattice sticks are covered with dirt; and, third, the dirt is covered with the roof tile. At roof edges, *maksae* (tiles installed at the ends of the eaves) are used, or dirt is packed in to prevent the tiles from sliding off.

Even in *giwajip* that appear similar, the thickness and the radius of the tile's curvature vary according to the region. The width and length of the tiles also vary according to the preferences of the person who bakes the tile and the owner. This is because differences in the tiles play an important role in determining the overall appearance of the house. Having roof tiles on one's roof was a sign of wealth,

Giwajip

기와집

Roof tiled house

Name for a house with a roof that is covered with roof tiles.



Ungang Historical House | Cheongdo, Gyeongbuk | Seo Heon-gang

and distinctions were made according to the type of tile.

When the tiles of old *hanok* (Korean traditional houses) are replaced, engraved pictures and text can be found on the existing tiles. Sometimes, the name of the craftsman who made the tiles, dates of manufacture, or prayers for peace in the household are engraved on the tiles. From these engravings, it is possible to determine when the house was built or underwent major repairs. Thus, the tiles act as markers that reveal the house's history.

Giyeokjajip

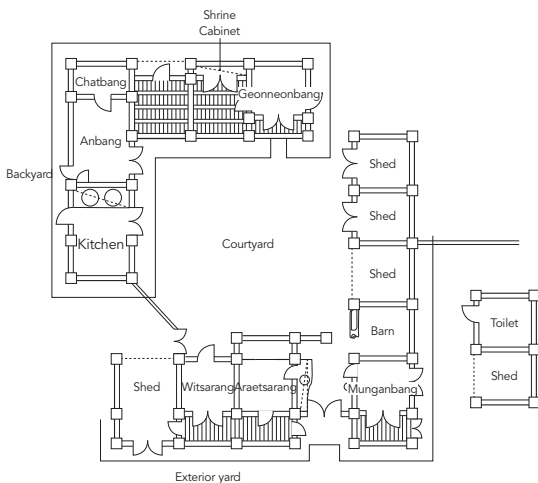
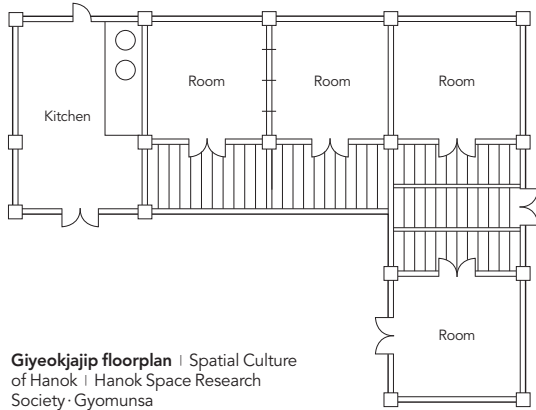
ㄱ자집
Square house

House with a floor plan and roof in the shape of the Korean letter *giyeok* (ㄱ).

The *Giyeokjajip* is named for the shape of its floorplan and roof, which are bent in the shape of the *giyeok* (ㄱ), a consonant in the Hangeul alphabet. In the basic layout of a *giyeokjajip*, the kitchen and *anbang* (the center room in the house that was traditionally occupied by the female householder) are arranged in a row, and the *daecheong* (the large wooden floor area between rooms in Korean traditional houses) and *geonneonbang* (the room opposite the *anbang*) are attached on the side.

The *giyeokjajip* design is based on the *iljajip* dwelling house and is widely distributed throughout the Korean Peninsula's central region, as well as Pyeongan-do in the north and Gangwon-do in the east.

Giyeokjajips are larger than *iljajips*, ranging between five and seven kan (a kan is a unit that corresponds to the space between columns). Given their size, *giyeokjajips* are primarily occupied by the middle class.



ities by the 〈Building Act〉 and as quasi-dwellings by the 〈Housing Act〉.

In the 1970s, reading rooms, which rented out space for studying, evolved to provide meals, etc., becoming an alternative form of housing that people began to call *gosiwon*. When initially introduced, only basic sleeping facilities were provided.

In 1997, Korea experienced economic difficulties and requested a bailout from the IMF (International Monetary Fund). During this time, *gosiwon* were sometimes used as lodging by low-income people.

Various forms of *gosiwon* are in use today, but generally, they are divided into 30 to 50 rooms, and each room is 4 – 20m² and furnished with a single bed and desk. The washroom, toilet, dining area, and kitchen are often communal. Recently, high-end *gosiwon* have been introduced, and these are equipped with washrooms and toilets in each room or large beds. There are also cases in which rooms in normal houses are subdivided and rented, or places that were once used as inns or motels are remodeled and operated as *jjokbang* (a residential space mainly used by the poor). Even though *gosiwon* are not houses, they function as low-cost residences for low-income, single-person households.

Gosiwon

고시원 考試院

Accommodations for students studying for exams

Building consisting of multiple rooms that are used as residences in practice.

Among neighborhood living facilities (places that are specified as facilities capable of providing basic living necessities in a residential area), *Gosiwon* (考試院) are classified as multiuse facil-

Gulpijip

굴피집

Bark roofed house

Building with a roof made of tree bark.

Gulpi is the bark of an oak tree, and a *gulpijip* is a house with a room made by flattening oak



Gulpijip | Samcheok, Gangwon | Seo Heon-gang



Peeling bark | Samcheok, Gangwon | Han Seung-il

tree bark and cutting it to a suitable size. Such roofs can often be seen in the houses of slash-and-burn farmers from the mountainous region of Gangwon-do.

The *gulpi* is first soaked in flowing river water to remove sap, spread flat, and stacked. Next, it is placed under heavy stones to gradually dry. When it is dried in this fashion for one month

or more, it becomes elastic, rot-resistant, lighter, more durable, and waterproof. The lifespan of *gulpi* is 10 – 20 years, and it is partially replaced every 3 – 5 years. To preserve the *gulpi*'s long lifespan, the covered portion is transposed to expose it to the outside.

Gulpi roofs contract during dry weather, and gaps appear. However, during high humidity, the *gulpi* expands, closing the gaps so that rain cannot seep in. Tree bark has many internal air spaces, making it lightweight and excellent as insulation. Therefore, in the summer, it is cool, and in the winter, the snow that accumulates on the roof reduces the inflow of cold air and indoor heat loss, allowing the interior to be kept at a suitable temperature.

Gungga

궁가 宮家

House of a royal family member

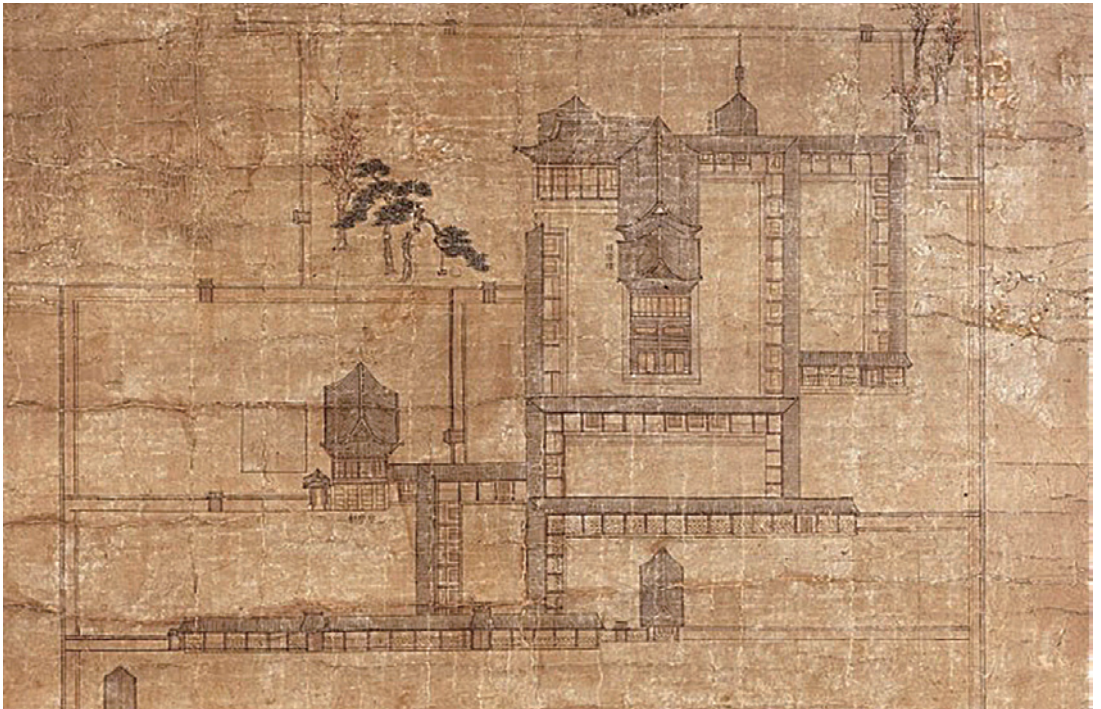
House that was built outside of the palace to manage property or for residential purposes, belonging to Joseon Era(1392 – 1910) royal family members who moved out and resided outside of the palace.

A *gungga* is a living space outside of the palace for royal family members who moved outside of traditional royal residences. It is similar to a government office that performs various functions related to the royal household.

In the early Joseon Dynasty (an early modern state on the Korean Peninsula), a *gungga* was simply a house for royal family members who had moved outside the palace; however, in the late Joseon Era, its role expanded. The



Gungjip | Namyangju, Gyeonggi | Seo Heon-gang



Gungga | Part of Inpyeongdaegunbangjeondo | Late Joseon | Kyujanggak Institute for Korean Studies · Seoul National University Central Library

gungga performed three primary roles. The first role was to partially manage *naetang* (private property of the royal family) and supply certain goods related to the royal family. Second, it was a place that supplied living necessities to royal family members who had moved out of the palace. Third, it was a place where the descendants of family members who had moved out held memorial services after royal family members died.

A *gungga* was basically a house that was built outside of the palace as a residence for the kings' children and royal concubines who had once lived in the palace. Except for the crown prince, the king's children left the palace once they were married, and the royal concubines had to leave the palace when the king died. In addition to the royal family members who had moved out, *gungga* also include residences of persons from royal families.

Gungga, which were both living spaces and political spaces, were influenced and transformed by changes in political circumstances. They also played a leading role in the housing culture of their times due to the social class of the residing royal family members.

Gwiteuljip

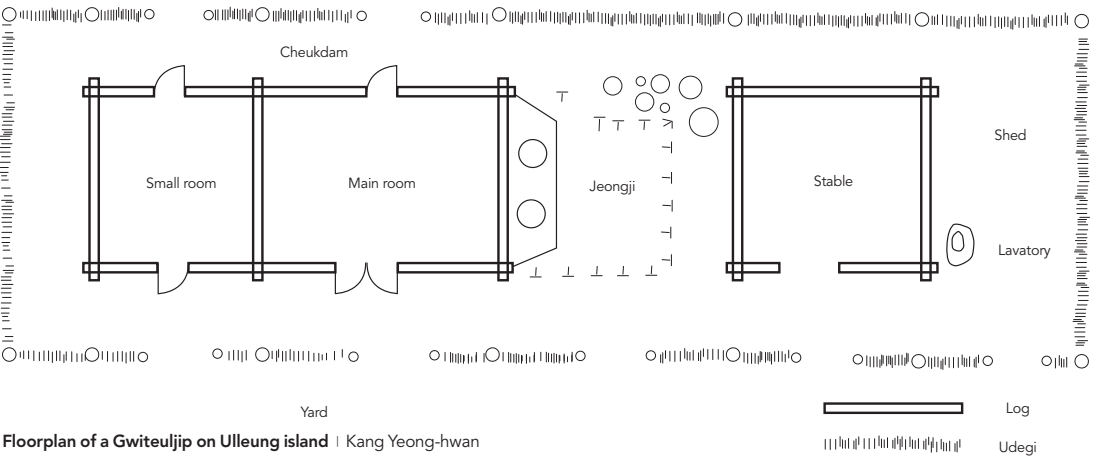
귀틀집
Log cabin

House in which logs are stacked in the shape of the 井 chinese character to create walls and the roof is covered.

A log cabin is built by stacking logs horizontal-ly to create load-bearing walls. It can be built relatively easily as the walls support the weight of the roof so there is no need to incorporate separate columns or walls. Though it requires a large number of logs, it creates a structure that is as strong as its many logs.

Log cabins are typically found in forest-
ed regions where wood is plentiful and cold
regions with heavy snowfall. In these regions,
there are few permanent residents due to shift-
ing cultivation and the difficulties in defending
against external threats. In such environments,
the log cabin, which can be built without any
special techniques, is effective at defending
against attacks by wild animals and bandits.

Although log cabins have a common struc-
ture called the log frame wall (a wall made by
stacking logs in the shape of the 井 Chinese



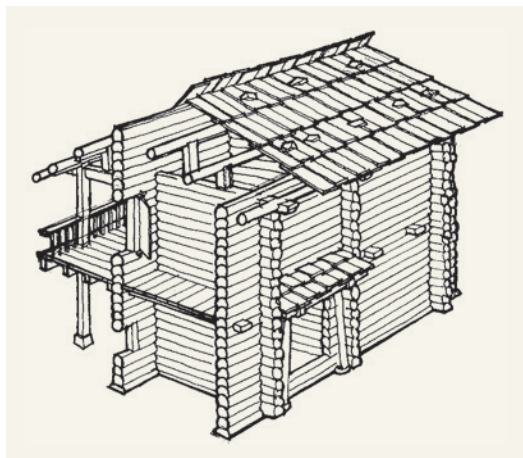
Floorplan of a Gwiteuljip on Ulleung island | Kang Yeong-hwan



Gwiteuljip(Tumakjip) | Ulleung island, Gyeongbuk | 1996 | National Folk Museum of Korea



Gwiteuljip interior | Ulleung island, Gyeongbuk | Seo Heon-gang



Architectural structure made by stacking logs sideways (Gwiteuljip)
| Ulleung island, Gyeongbuk | Easy Dictionary of Korean Architectural
Terms | Kim Wang-jik-Dongnyeok

character), their spatial configurations and roof material exhibit regional characteristics. The log cabins on Ulleung-do, an island in the Korean Peninsula's East Sea, are characterized by snow-break walls called *udegi* that stand outside the

cabin's log walls. These log cabins are sometimes called *udegijip*. The *udegi* are also effective at blocking wind and rain and shielding the house from sunlight in the summer.

Gyeongjip

겹집

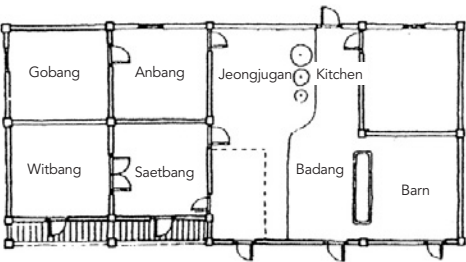
House with several wings

Type of floorplan for Korean traditional houses in which the rooms are lined up in two rows (top and bottom).

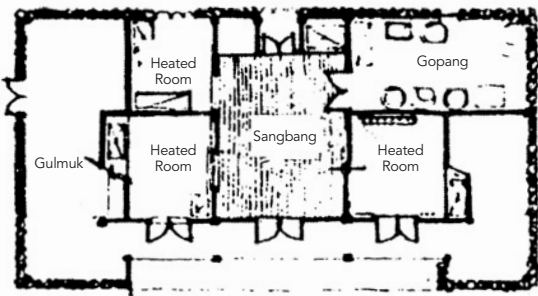
A *gyeopjip* is a structure in which the rooms in the house are lined up in two rows (top and bottom). There are cases in which the rooms are joined in the shape of the 田 character or are partially overlapping.

Gyeongjip developed primarily in mountainous regions along the Baekdudaegan Mountain Range (the Korean peninsula's largest and longest mountain range, which extends from Baekdu Mountain to Jiri Mountain) from the Hamgyeong-do region—located at the northern end of the Korean Peninsula—to the Jeonnam interior region on the southern end of

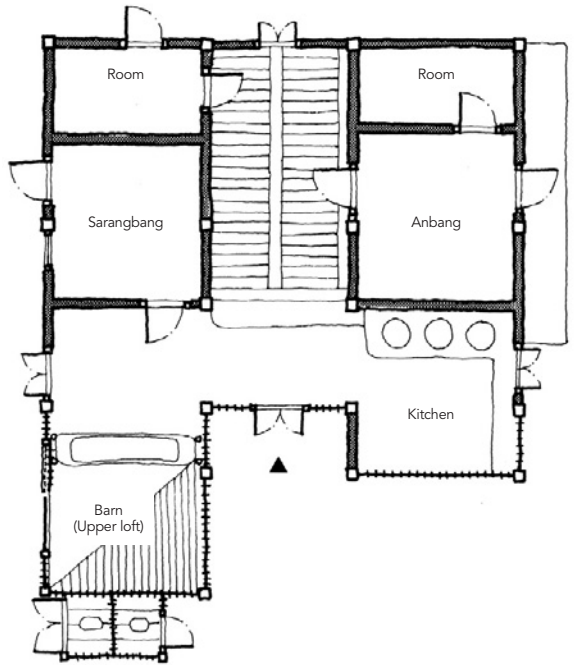
the Korean Peninsula. Looking at their regional distribution, *gyeopjip* developed in regions with cold climates. This is because heat loss can be reduced to the greatest extent by arranging the rooms in an overlapping form. In addition, most of the houses on Jeju island, the Korean peninsula's southern island, are in the *gyeopjip* form. These were built to withstand strong winds and heavy rainfall that are particular to Jeju island, rather than the cold.



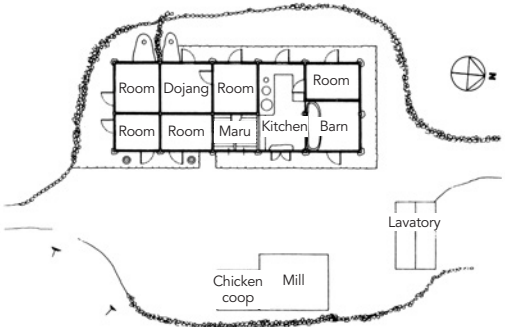
Dwelling house floorplan from Hamgyeong-do | Korean dwelling house | Jo Seong-gi·Hanwool Academy



Dwelling house floorplan from Jeju island | Korean dwelling house | Jo Seong-gi·Hanwool Academy



Dwelling house floorplan from Gangwon-do | Houses and Lifestyles of Gangwon-do Mountains | National Folk Museum of Korea



Dwelling house floorplan from Gangwon-do | History and Cultural Sites of Yeongwol-gun | Hallym University Museum·Gangwon-do·Yeongwol-gun



Gyeoreupjip | Samcheok, Gangwon | National Folk Museum of Korea

Gyeoreupjip

겨름집

House with a roof made of
peeled hemp stalk

Building with a roof made of *gyeoreup* (peeled hemp stalk).

A peeled hemp stalk is called a *gyeoreup*, and a house in which peeled hemp stalks are placed atop the structure as a roof is called a *gyeoreup-jip*. In mountainous regions where it was difficult to find roof tiles or straw, roofs were made from peeled hemp stalks that were obtained from hemp farming.

Hemp grows to a height of three to six

meters with minor differences according to the region. To obtain the peeled hemp stalks that were placed on the roofs of *gyeoreupjip*, hemp with straight-growing stalks was used.

The peeled hemp stalks, which are empty inside, have a layer of air that acts as insulation to keep the house warm in the winter and cool in the summer. Normally, the stalks are replaced every three years.

In a *gyeoreupjip*, the peeled hemp stalk straw is thick, and water quickly drains from the stalk so that the roof only retains moisture for a short time. As such, decay progresses slowly, and the lifespan of a *gyeoreupjip* is two to three years longer than that of a *chogajip* (house with a rice straw roof).

Haebangchon

해방촌 解放村

Village of homecoming refugees

Residential area formed by Koreans who returned to Korea and settled after August 15, 1945, when Korea was freed from Japanese colonialism.

In Korean, *haebang* refers to “escaping from captivity or oppression,” and *chon* means a village. Therefore, *Haebangchon* refers to a village that was created after Korea was freed from Japanese colonialism in 1945. It can also be called a *haebangdong* as *dong* corresponds to *chon*.

Haebangchon was originally a village that was created by Koreans who returned from overseas and lived together after gaining freedom, and similar villages appeared throughout the Korean Peninsula. However, *Haebangchon* developed into an unlicensed residential area where people of various origins—refugees from North Korea to South Korea after the Korean War, migrants, and people displaced by industrialization—gathered together as a village.

Later, *Haebangchon* was once again transformed into a distinctive space as foreigners, including American soldiers and migrant workers, made their homes there. Today, foreigners from various countries and Koreans live together in *Haebangchon*, creating a foreign-influenced living culture and urban landscape, and foreign cafes and restaurants have opened there, turning *Haebangchon* into a tourist attraction that draws large numbers of visitors.

Haemak

해막

House built for childbirth

Temporary shelter where pregnant women were moved so that they gave birth outside the village during the *dongje* (ancestral rite in which a village collectively prays to the village’s guardian deity) period.

Certain activities were strictly prohibited before village ancestral rites. These activities were referred to as *bujeong*. *Bujeong* included all things that were believed to bring about disasters and diseases by disturbing the gods and demons. Childbirth and death were included among *bujeong*.

Although a person’s death cannot be predicted, the time of a child’s birth can be roughly approximated. Therefore, during the *dongje*, pregnant women who were nearing labor and delivery were made to leave the domain of the village gods and give birth to their children in temporary shelters known as *haemak*. Once the date of the village rites and the participants had been selected, women who were about to give birth had to leave the village and go to a certain location. They were allowed to return to their houses after the village rites had ended and a certain amount of time had passed.

Haemak were huts consisting of one room and a kitchen. They also had *ondol* (floor heating) so that a fire could be made by chopping wood.

If a child was born during the *dongje* period, the birth was thought to endanger the entire village to such an extent that the ancestral rites were postponed or not held. From an individual perspective, the birth was considered to have great significance in that it produced a descend-

ant; however, from the perspective of the entire village before the *dongje*, it was regarded as *bu-jeongi*, which polluted the sacred space. Therefore, various measures were taken to sanctify the village, and the *haemak* was a representative example of such measures.

Hanok

한옥 韓屋

Korean traditional house

Korean house or Korean person's house built in the Korean style.

The term *hanok* refers to a Korean house, a house built in the Korean style, or a Korean person's house. That is, the term *hanok* emphasizes the concept of "a house which expresses the characteristics of the region known as Korea and the spirit of the Korean people." *Jip* is another term that is used only in Korea, and in terms of content, there is no great difference between the meaning of *hanok* and that of *jip*. However, *jip* is a pure Korean language term, while *hanok* is "Korean house" expressed in Chinese characters.

Construction of a *hanok* begins with acquiring a site. Then, the direction of the building is selected. Actual construction of the building is done only after deciding upon the basic placement of the building. After the site and the direction of the house have been decided upon, the next matter of concern is planning the placement of the building. Since placement plans vary according to the actual conditions at each site, such plans are not standardized. However, there are three elements of a building's surroundings that are of universal of interest: a fence that surrounds the site snugly, a main gate for entry and exit, and a yard inside the fence.

Important requirements for the location of the house site include a location that is full of vital energy, a natural topography that protects human dwellings, and good scenery in front of the house. When deciding upon the direction of a building, people generally preferred the south or southeast because those directions receive a lot of sunlight. However, the direction of the house sometimes varied according to the conditions created by mountains in front of or behind the house.

Three basic materials were used to build *hanok*: stones, wood, and earth. Stones were used for the stylobate; wood was used to make the



Chungmuro | Japanese colonial period



Roof tiled house | Japanese colonial period



Pyeongsaengdo | Painting of the wealth and prosperity that could be experienced during the lives of the male ruling class in the Joseon Era | National Museum of Korea



Hanok | Jeong Yong-chae House in Hwaseong, Gyeonggi | Seo Heon-gang



Urban hanok | Seoul Museum of History

framework of the body and roof of the house; earth was used to build walls and was baked to make roof tiles.

Compared to non-Korean houses, *hanok* had fairly small living spaces and low ceilings. Instead, they were characterized by being open to the outside and having a close relationship with nature, e.g., the *daechyeong* (main floored room) faced the front and was completely open.

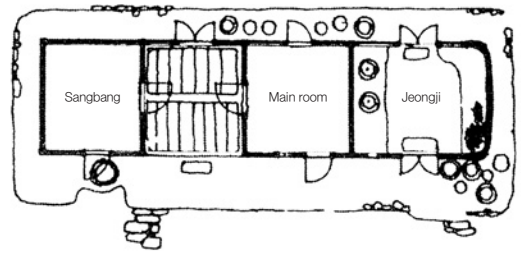
Hotjip

홀집

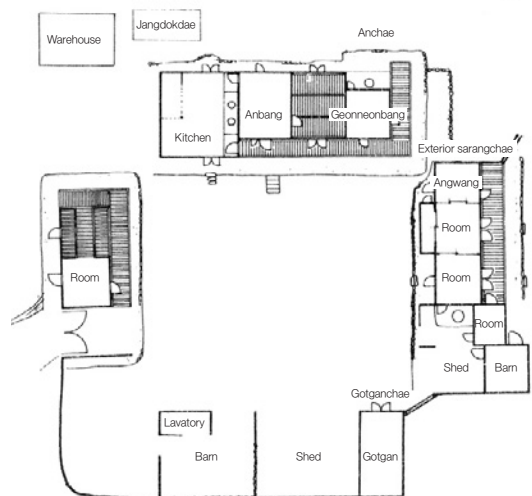
House with rooms arranged in a single row

House with the rooms arranged in a single row under the roof ridge beam.

The *hotjip* is a typical form of housing that became popular after the initial appearance of private dwellings in Korea after the *umjip* (pit house) until the Joseon Era(1392 – 1910). It has a structure in which the rooms are arranged in a single row underneath the *daedeulbo* (cross-beam). This is a simple structure that is longer than it is wide because the rooms are arranged in a single row. The arrangement of the rooms



Hotjip | Korean dwelling house | Jo Seong-gi-Hanwool Academy



Floor plan of dwelling house consisting of hotjip | Kim Ji-min

reflected regional characteristics, but in the case of the common people, the *hotjip* was limited to the basic rooms that are needed for living such as a kitchen and an *anbang* (main room) due to limitations on size and economic factors. Since windows could be installed on the front and back of the *hotjip*, each room was open, which was good for sunlight and ventilation. In addition, because they had simple structures, they were constructed easily without a high level of technical skill.

Hotjip houses were distributed evenly throughout all regions of Korea except for special regions such as very cold areas and islands. In particular, they became most popular in flat areas with mild climates and the southern regions where the annual temperature is higher than other places. Furthermore, *hotjip* developed continuously without regard for social class.

the area between two columns), three *kan*, four *kan*, and larger were built.

Two-*kan* houses typically housed peasants whose economic circumstances were strained. To satisfy minimum living space, houses were preferred to be at least three-*kan*. Below the roof of the *iljajip*, the kitchen and two *kan* of rooms were arranged in a row. When the size of the house was expanded to four *kan* or greater, *maru* (wooden floor areas) were sometimes installed in the middle. Houses with *daecheongmaru* (main floored rooms) belonged to independent farmers, who were somewhat better off economically than peasants, as well as their superiors.

Iljajip rarely consisted of one dwelling building with rooms and a kitchen, and they often had annexes such as *haengnangchae* (buildings where servants lived) and *sarangchae* (rooms where guests were received).

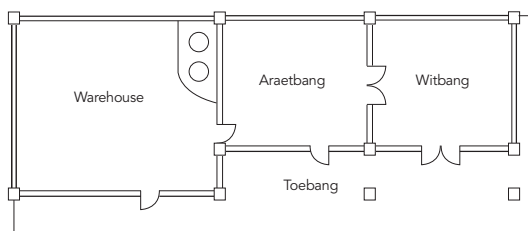
Iljajip

—자집

House shaped like the character for the number one (一)

House that has a floorplan and roof that are shaped like the 一 character.

Iljajip can be found in nearly all regions of Korea, except for some mountainous regions. They were originally developed in the southwestern part of the Korean Peninsula, which had mild temperatures and well-developed agriculture. In *iljajip* floorplans, the kitchen was placed at one end and the rooms were beside it. As house sizes increased, houses of two *kan* (a basic unit of area for Korean traditional houses, indicating



Iljajip floorplan | Spatial Culture of Hanok | Hanok Space Research Institute·Gyomunsa



Iljajip | Naganeupseong in Suncheon, Jeonnam | National Folk Museum of Korea

Jeoksangaok

적산가옥 敵産家屋

House owned by an enemy nation

House owned by the Japanese that was built during Japan's colonial occupation of the Korean Peninsula.

Jeoksan means “property of the enemy,” and in Korea, it referred to Japanese property that was left on the Korean Peninsula after August 15, 1945, when Korea was freed from Japan's colonial rule. After the Japanese declaration of surrender, the United States military, which occupied the southern part of the Korean Peninsula, began to confiscate the property of defeated Japan. In time, the U.S. Army Military Government in Korea acquired and owned all Japanese property on the Korean peninsula. Starting in 1946, the vested property that had been confiscated by the U.S. Army Military Government in Korea began to be transferred to the private sector. Then, on August 15, 1948, after the government of the Republic of Korea was established, the property was transferred thereto.

The term *jeoksangaok* (enemy-owned house), which appeared in newspaper articles of that time, included not just houses but other Japanese-owned buildings. However, as time passed, *jeoksangaok* became a kind of architectural term that referred to houses built during the Japanese colonial period.

Jeoksangaok were built mainly as Japanese-style wooden houses, but western wooden construction techniques were incorporated. One can find examples of a hybrid residential culture that combines western-style parlors and Korean-style *ondol* (floor heated) rooms.



Japanese-style house | Yeongcheon, Gyeongbuk | Cultural Heritage Administration



Building used by the Bank of Japan | Jung-gu, Incheon | Cultural Heritage Administration

Jip

집
House

Residence built for people to live in.

Before the modern era, the idea of a protective shelter or home was the central concept



Courtyard of traditional Jip | Daksil Village in Bonghwa, Gyeongbuk
| 2002 | National Folk Museum of Korea



Traditional Jip | Simwon Village in Gurye, Jeonnam | 1968 | National Folk Museum of Korea



Threshing in the traditional manner | Samcheok, Gangwon | Han Seung-il



Jisinja | Ritual for god of the earth | Seo-gu, Daejeon | 2012 | Kang Seong-bok



Samnyeonsang | Hakbong head house in Andong, Gyeongbuk | 2009 | National Folk Museum of Korea

of human dwellings in Korean history. However, after modernization, the concept of architecture became the central concept in understanding human dwellings. Therefore, it is difficult to understand the meaning of houses without understanding the difference between the meaning of architecture and the meaning of a home.

For many centuries since prehistoric times, building human houses has been a means of protecting oneself from the natural environment and staying alive. Around 3,500 B.C., the *umjip* (pit house) was developed as people settled into the agricultural lifestyle and began to live longer lives. As the sizes of houses became larger and their floorplans became rectangular, the functions of their interiors were differentiated. During the transition from the Bronze Age to the Iron Age, the depth of the pit became shallower. Gradually, the *umjip* transformed into a surface structure, and more sophisticated methods were used to create structures by weaving wood together.

In the Joseon Era(1392 – 1910), the *cho-gasamgan* (a small house with a straw roof) was the common form in which ordinary people built their houses. With the *choga-samgan* as the basic form, there were several stages in which houses evolved according to one's social class and economic conditions—from simple residences for the common people into more complex, high-class houses for aristocrats.

In the modern age, the number of western-style houses in Korea is increasing. However, even in western-style houses, much of Korea's unique, unchanged housing culture remains. For example, Korea has traditionally had a culture of sitting on the floor. Therefore, Korean houses are designed so that people can sit on the

floor. As such, shoes are not worn inside houses, and care is taken to keep the floor clean. Even though an increasing number of houses use gas and petroleum for convection-style heating due to Western influence, the *ondol* method of floor heating remains.

Kkachigumeongjip

까치구멍집

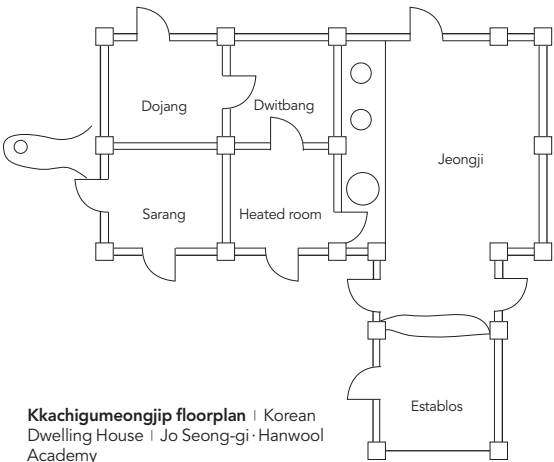
House with ventilation holes in the roof

Building with round ventilation holes, usually on both sides of the ridges of a thatched roof.

The thatched roofs of Kkachigumeongjip(magpie hole house) are installed with round ventilation holes in the sides. The house is named for



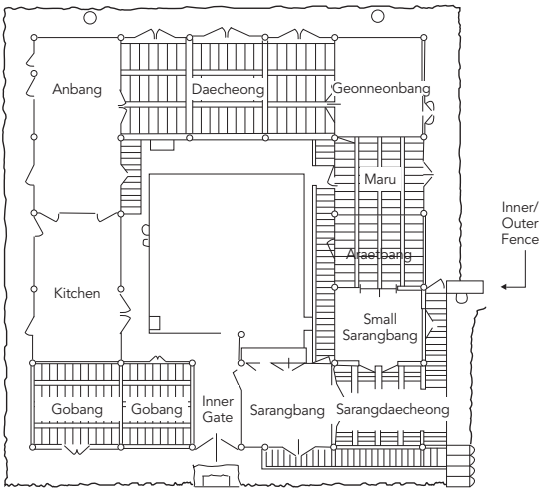
Kkachigumeong and kkachigumeongjip interior | Bonghwa, Gyeongbuk | Seo Heon-gang



Kkachigumeongjip floorplan | Korean Dwelling House | Jo Seong-gi · Hanwool Academy

these holes as they are said to resemble magpie nests.

The normal structure of a thatched roof is that of a hip roof. However, if the house exceeds a certain size, like the *kkachigumeongjip*, it can no longer be built with a hip roof. Therefore, these larger houses have roofs built in a hip-and-gable form. The gables are triangular vertical surfaces on both sides of the roof. The gables are not filled but used as ventilation holes and skylights. Many such houses can be found in Gangwon-do in the eastern part of the Korean Peninsula and Gyeongsangbuk-do in the southern part.



Mieumjajip floorplan | Songcheom Head House in Yangdong Village, Gyeongju, Gyeongbuk | Kang Yeong-hwan

Mieumjajip

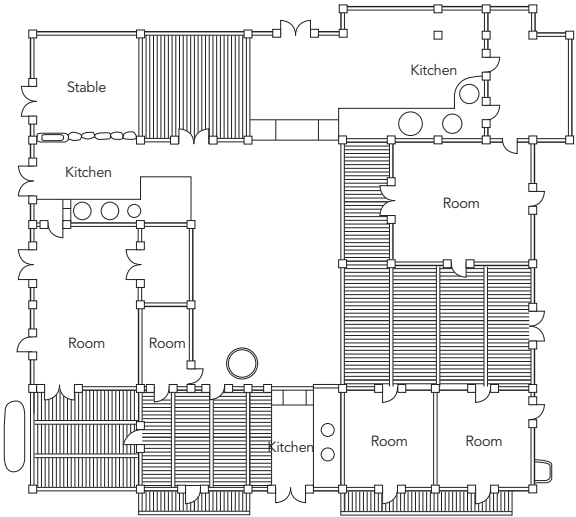
ㅁ자집
Courtyard house

Square-shaped house that surrounds a courtyard and has a single roof.

In a *mieumjajip*, the rooms of the house form a square and surround the courtyard in front of the main house. *Mieumjajip* are broadly divided into closed and open forms. In the open form, a 7-shaped main house usually faces a 7-shaped outbuilding. An open-form *mieumjajip* can also be created by four 7-shaped houses arranged in a square or a 7-shaped house together with a 7-shaped house.

A closed-form *mieumjajip* has a single, connected roof, which gives the courtyard a distinct feeling of being closed in. However, this feeling varies according to the size of the courtyard.

In and around the Andong region of Gyeongsangbuk-do Province, which is in the southeast part of the Korean Peninsula and is famous in Korea for having many traditional houses,



Mieumjajip floorplan | Ilseongdang, a Historical House in Andong, Gyeongbuk | Cultural Heritage Administration

mieumjajip are called *tteuljip*. *TTeul* is a word that means yard. A *tteuljip* was a typical form of housing for the middle and upper classes of this region. In a *tteuljip*, the *anchae* (main house) area—where the women live—and the *sarangchae* area—where the men live and receive guests—are combined into one, centering around the yard.

Minga

민가
Dwelling house

Private house or common person's house.

“Dwelling house” refers to a private house, not a government office or public building. Dwelling houses constitute the majority of housing in a society. The houses of the so-called upper class are built by craftsmen to display personal tastes and prestige, based on ample financial means. However, the houses of the common people are built according to the common experiences and practices of that society's general public, with one's own effort or help from professionals. Therefore, there are many similar forms of housing. In short, a dwelling house is common housing for the general public that typifies the society's housing culture.

Architectural research on dwelling houses reveals time, class, and region-based trends in housing forms. Dwelling houses (*minga*) have been recognized as being limited mainly to the dwelling houses of the Joseon Dynasty(1392 – 1910), an early modern state on the Korean Peninsula, in contrast with *banga*, the houses of the upper class. Research has been conducted

on dwelling houses as a form of housing that is greatly influenced by the natural environment, including the climate and topography, due to the socioeconomic constraints on common people.

Neowajip

너와집
Slate roofed house

Building with a roof made from shingles.

The common form of a *neowajip* is a house with a roof made of woodblocks. Many *neowajip* are owned by slash-and-burn farmers who live in the mountainous regions of Gangwon-do. In heavily forested regions, *neowajip* are made by splitting logs crosswise like roof tiles and layer-



Neowajip | Gang Mun-bong House in Samcheok, Gangwon | Seo Heon-gang



Neowa roof | Kim Jin-ho House in Samcheok, Gangwon | Seo Heon-gang

ing them atop the houses like scales.

These shingles last between 10 and 20 years and must be partially replaced every 2 – 3 years.

For a roof the width of one kan (a unit referring to the square space between the columns of buildings in East Asia), 105 to 140 shingles are required. As such, large roof framing members and columns must be used because such roofs are heavy and may become heavier with snow accumulations. *Neowajip* also commonly feature compact rooms and *gwiteuljip* (log cabins walls), which are the most suitable walls for cold weather and the mountain lifestyle.

Shingled houses like *neowajip* can be found throughout the world wherever forest resources are plentiful, although they may vary somewhat from country to country.

Piranchon

피란촌 避亂村

Refugee camp

Village where a large number of refugees settled and lived as a result of the Korean War.

The Korean War, which began in 1950, created a large number of refugees. As the entire Korean Peninsula became a warzone, people moved to the south, where there was less devastation from the war. Due to the large number of refugees, villages full of refugees began to appear throughout the city of Busan in particular, as it was the provisional capital of Korea in the southern part of the Korean Peninsula. These villages were called *piranchon*.

The refugees of the Korean War were divided into first-wave refugees, who became refugees right after the war, and second-wave



Refugee mud huts | Bosucheon Stream in Jung-gu, Busan | 1952 | Kim Han-geun

refugees, who became refugees before and after the 1/4 retreat (when the Korean government evacuated from Seoul due to the Chinese offensive on January 4, 1951). Around 160,000 of the 1.1million first-wave refugees and around 260,000 of the five million second-wave refugees flowed into Busan.

The most urgent problem for refugees coming into Busan was living space. Refugees who had connections in Busan lived with friends or relatives, while other refugees went to government-provided refugee camps. At that time, the Korean government used Busan's large buildings, such as factories and theaters, as refugee camps or built camps on empty sites and moved the refugees into them. However, there was a severe lack of space in the camps due to the large number of refugees arriving after the 1/4 retreat.

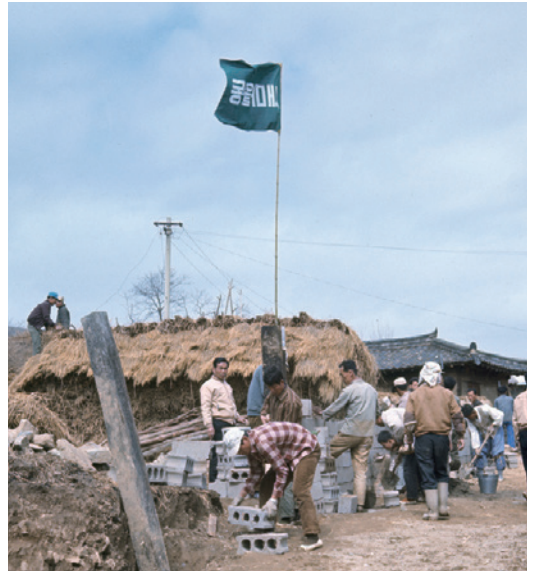
The refugees who could not enter the refugee camps had to find living spaces on their own. Refugees who built and lived in shacks in the old downtown area and empty areas on the coast were left in the direst conditions. At that time, several large refugee villages appeared in the Busan area as refugees arrived, including Yeongjudong Sandongnae, and Amidong Cemetery Village. After the war ended, refugees who could not return to their hometowns turned those places into secondary hometowns and settled down.

Saemaeuljutaek

새마을주택

Semi-standardized house in a farming village region

House that used a standard design that was promoted as part of a 1970s government-led project



Saemaeul Movement project | Yeongcheon, Gyeongbuk | 1972 | National Archives of Korea

to improve living conditions in farming villages.

The Saemaeul Movement was a project directly managed and led by the government that expanded to a national scope starting in 1972. The goal of the movement was to modernize farming villages. The government carried out a roof improvement project to replace farming village straw roofs with slate roofs and implement a standard design for housing in farming villages. This design was called the *saemaeuljutaek* (new village house).

The standard farming village house introduced in the latter half of the 1970s generally consisted of three rooms, a *maru* (wooden floor area), and a kitchen, based on a standard household size of six people. To prevent all the houses from looking the same, western-style, indigenous Korean-style, and improved Korean-style houses were offered as options. Standing (western style) kitchens were adopted.

Heating and cooking were separated, and the kitchen was moved indoors, while the *maru*

was also made into an indoor space. The “western-style” *saemaeuljutaek*, one of the standard models, was an imitation of the “French house” (a popular form of housing after the mid-1970s), which was popular in urban areas.

Later, urban housing became the model for the *saemaeuljutaek*, as it was considered to be the ideal model for rural housing.

Saetjip

셋집

House with a roof of woven silver grass

House with a roof of woven silver grass.

Roofs that are woven from silver grass or reeds are different from rice straw roofs (which were the main kind of roof built in Korea), not only in terms of material but also in how the roof is

woven and the shape of the roof.

On the Korean mainland, *saetjip* were recognized as being of a higher class than *chogajip*, which have roofs made of rice straw. This is because the silver grass had to be transported from fairly distant mountainous regions, and the work of building the silver grass roof required a specialist; therefore, it was a greater economic burden than rice straw. The lifespan of a *saetjip* was around 10 years; in fact, a popular saying remarked, “*Choga*, three years. *Saetjip*, ten years. Tile, ten thousand years.” One benefit of the *saetjip* was that when the roof required repairs, it was possible to replace only the damaged portions, rather than replacing the entire roof.

A *saetjip* roof is much thicker and loftier than the roof of a *chogajip*, making the house look more imposing. Because the roof is thick, it has excellent insulation and warming properties. However, the weight of the roof is much heavier; thus, structural members (i.e., columns) must be larger and thicker in *saetjip* than in *chogajip*.



Saetjip | National Folk Museum of Korea

Sallimjip

살림집

House where a family spends most of their time

Building and place where a family spends most of their time.

A *sallimjip* is a place where daily life is lived. However, it has a variety of meanings that go beyond the level of a simple space or facility. Historically, the *sallimjip* has a special meaning for Koreans because the most valuable thing to Koreans is family, and the *sallimjip* is the space where the family gathers. The functions of the



Pyeongsaengdo | Drawing of ideal life of Joseon Era ruling class | National Folk Museum of Korea



Sallimjip | Hallye | Lee Eok-yeong | Drawing of Joseon Era women during Hallye, one of the traditional seasons | National Folk Museum of Korea



sallimjip include ① refuge, ② a base for living and production, ③ a symbol of social status and prestige, ④ the creation or inheritance of a new family line, ⑤ a place to perform customary ceremonies (家禮), and ⑥ an economic good.

The meaning and functions of houses have undergone many changes through the ages. Nonetheless, the three elements that make up a house, i.e., the core elements of “the family social group,” “the domestic life that occurs in the house,” and “the spaces and facilities that serve as the stage for domestic living” have essentially stayed the same. However, today’s rapidly changing social environment is introducing houses based on various concepts in which even these core elements are altered.

Seook

서옥 婿屋

House built to live near a wife's family house

House built so that a married man can live near his wife's family home (house where the married woman's parents, siblings, etc. live).

A *seook* is basically a son-in-law's house. In the past, Korea's marriage customs were quite different than they are today. Life after marriage varied according to the era. The *seook* is one example that demonstrates this.

During the time of the Goguryeo Dynasty(918-1392), an ancient state on the Korean Peninsula, after a couple was married, a small house was built behind the bride's home, where the son-in-law would live. Children were born there, and when they grew up, the husband took his wife and brought her to his family home.

After the Joseon Dynasty(1392-1910) was established, this custom of the man relying on the woman's house gradually changed to *chinyeonghon*. *Chinyeonghon* refers to the marriage system in which the wedding is held at the woman's house, and then the man returns to his family home to live with his wife. However, *chinyeonghon* was not readily accepted by Joseon society. For a certain length of time, the woman lived at her family home, and the man traveled back and forth between his family home and his wife's family home; then, one day, after some time had passed, the man brought his wife back to his family home. Even in this custom, the man needed space for his wife to live in his house, and this space was called by different names according to the era, but the concept itself was similar to a *seook*.

The *seook* demonstrates that changes in the social order have led to changes in living spaces.

Udegi

우대기

Exterior wall of a house

Wall that is erected vertically and attached to the ends of the eaves to block snow and wind during winter.

On Ulleung island, an island to the east of the Korean Peninsula, the annual snowfall exceeds 200cm, and it is windy all year round. When snowstorms struck during winter, people were confined to their houses. Therefore, outdoor activities in Ulleung island were restricted in the winter.

Settlers in Ulleung island aimed to solve this



House with standing *udegi* | Ulleung island, Gyeongbuk | National Folk Museum of Korea

problem by installing *udegi*. *Udegi* were walls that were installed from the ends of the house's eaves to its floor to block snowstorms during the winter. They were made of silver grass or sorghum stalks on a wooden frame that surrounded the entire house to ensure space for winter activities. In the summer, they also functioned to create shade so that one could avoid intense sunlight.

Udegi, which are attached vertically to the ends of a house's eaves, are a very uncommon type of wall. Korean traditional houses that have *udegi* are called *udegijip* because the *udegi* are the houses' most distinctive features.

Umjip

움집

House that is dug into the ground and covered only by a roof

House that is covered only by a roof without

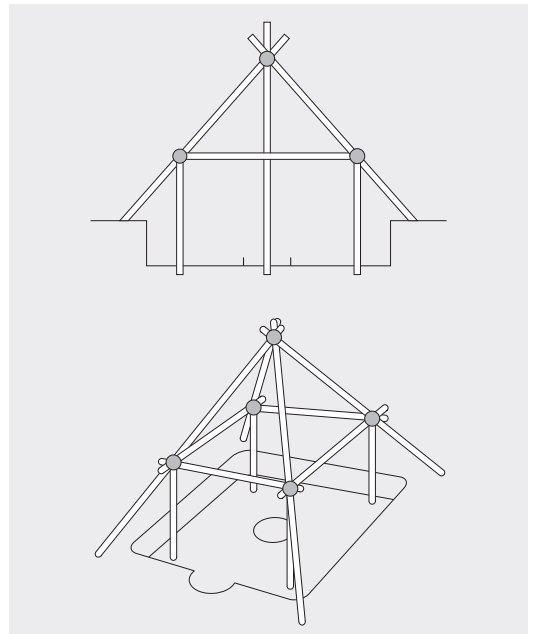
any vertical walls and where the floor is made by digging into the ground.

Um are storage areas dug into the ground with straw mats as covering to protect against the weather; when um are used to house people, they are called *umjip*. On the Korean Peninsula, *umjip* began to appear in the Neolithic Age, taking on a variety of forms in each era.

Even in the Bronze Age, *umjip* were commonly used for housing. However, their size, layout, and structure in the Bronze Age differed



Umjip | Dolmen Park in Seungju, Jeonnam | 1996 | National Folk Museum of Korea



Recreation diagram of fourth housing site in Korea's historical Am-sari | Kang Yeong-hwan

significantly from the Neolithic Age. Most notably, the Bronze Age *umjip* were not as deep. Given their differences, the Bronze Age structures are sometimes classified as *banumjip*, which evolved from the *umjip*. The existence of *banumjip* is important evidence for explaining the process by which housing evolved from *umjip* to above-ground housing.

Yangok

양옥 洋屋

Western-style building

Western-style building that was introduced by foreigners.

In Korea, the term *yangok* refers to a western-style building that was introduced by foreigners. Sometimes it is used in contrast to *hanok* (韓屋), which refers to a Korean-style house. In the early 20th century, the concept of *yangok* included not only houses but also non-residential buildings such as government offices, banks, and schools.

Modern *yangok* were initially introduced by foreigners, encouraged by the government of the Korean Empire(1897-1910), and used primarily by the upper class. The western style was used to construct buildings used by foreigners, such as foreign consulates, libraries in newly built government offices and palaces, venues for entertaining foreign diplomats, and the houses of the upper class.

Later, in the first half of the 20th century—during the Japanese colonial period—foreign houses were introduced by various media as models for house renovations. The

models were mainly from the western part of the United States. These *yangok* were reinterpreted by the Japanese, who referred to them as *munhwajutaek* (culture houses), as they gained in popularity in the 1920s. From the 1920s until the 1940s, *yangok* could only be built and lived in by the Japanese and some upper-class Koreans.

After Korea was freed from Japanese colonialism in 1945, *yangok* became symbols of civilization and modernization. In addition, as people began to realize that only those with sufficient social status and economic means could live in western-style buildings, *yangok* became the objects of people's dreams. As a result, building a *yangok* was considered to be an act of showing off one's social status and wealth.

Yeomak

여막 廬幕

Temporary dwelling built in front of a grave

Temporary dwelling built beside a grave to house a mourner who performs a three-year mourning ceremony.

A *yeomak* is a temporary hut that is built so that a person can live beside their parent's grave during a three-year mourning period. During the Joseon Era(1392-1910) on the Korean Peninsula, *yeomak* were said to be popular mainly among the nobility; however, there is very little information regarding the structures of actual *yeomak*. From the records, it appears that *yeomak* had a reception space for guests and a study space for the main mourner. It is assumed that *yeomak* also had facilities such as heating equip-



Yeomak | Hakbong head house in Andong, Gyeongbuk | 2011 | National Folk Museum of Korea

ment for these activities.

Well-known families that maintain traditional culture still perform three-year mourning ceremonies. These families' *yeomak* are not built beside graves; instead, the outer wall of the building that contains the *binso* (the room where the coffin is placed) is covered with straw thatch to shelter the mourner. This is because the shrine (祠堂) that enshrines the ancestor's soul is thought to be more important than the grave where the body is buried. Most of the people who appear in the records performed the three-year mourning ceremony in this way.

The chief mourner was considered to be a sinner who caused the death of the parent, and the act of living in the *yeomak* expressed the desire to repent for this sin by living miserably in a rugged place without taking off one's mourning clothes.

Yosa

요사 寮舍

Daily living space (building) for Buddhist monks

Space in which Buddhist monks led their daily lives.

Yosa refers to a space in a Buddhist temple where the monks practiced asceticism, meditated, and led their daily lives.

The *yosa* originated as the vihara (monastery) for practicing asceticism in the initial Buddhist temples in India. In Korea, it seems to have been passed down from the Three Kingdoms Period-Goguryeo, Baekje and Silla, along with the adoption of Buddhism and Buddhist architecture.

Among the buildings in a Buddhist temple, the *yosa* is of a lower class and rank than the temple's main buildings. Therefore, the building's size, structure, and ornamentation are characterized by frugality and simplicity.

Yosa are called by various names according to their functions. Such names include *simge-omdang* (尋劍堂), which means "the house of seeking the sword of wisdom," and *jeokmukdang* (寂默堂), which means "the house of being silently absorbed in meditation." These names can be found in the Buddhist temples of various regions today.

Regarding the development of Buddhist architecture, spaces for the monks to live and practice asceticism emerged first. Only later were Buddhist temples formed as pagodas and halls were built. Therefore, the *yosa*, the living space for the monks, is a very important element of Buddhist architecture.

SPACES

공간

Anbang

안방

Darak

다락

Hwajangsil

화장실

Sadang

사당

Bongdang

봉당

Dwitgan

뒷간

Jangdokdae

장독대

Sarangbang

사랑방

Bueok

부엌

Geonneonbang

건넌방

Jeongjugan

정주간

Teotbat

텃밭

Byeokjang

벽장

Gotgan

곳간

Jeongwon

정원

Um

움

Byeoldang

별당

Haengnangchae

행랑채

Madang

마당

Umul

우물

Chanbang

찬방

Handetbueok

한뎃부엌

Maru

마루

Witbang

윗방

Daechong

대청

Heotgan

헛간

Oeyanggan

외양간

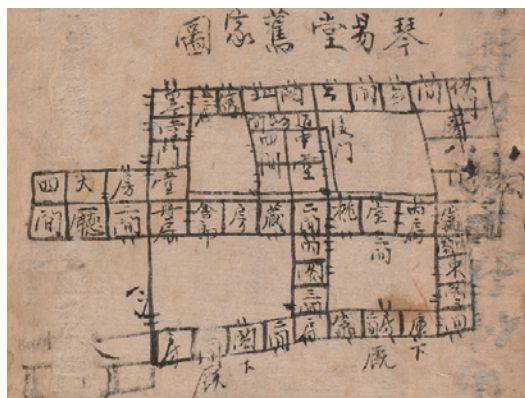
Anbang

안방
Main room

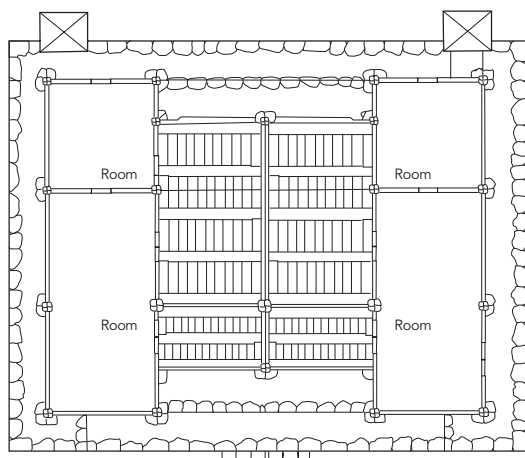
Room that was mainly used by housewives.

In both the large houses of the nobility and the small houses of the common people, the *anbang* was a large room that was connected to the kitchen. The *anbang*'s main user was the housewife, i.e., the lady of the house.

In Korean houses, the *anbang* was the space that had the widest variety of uses. Many household tasks were performed in the *anbang*,



Historical House floorplan | Geumyeokdang Gugado | Im Yeon-jae
head house of the Heunghae Bae Clan



Floorplan of House of the Asan Maeng Clan | Kang Yeong-hwan

including sleeping, eating, childbirth, childrearing, and food preparation. Therefore, compared to other rooms, the proportions of the *anbang* were larger, and it contained various furnishings because it was used for a variety of purposes. Furthermore, the *anbang* had to be larger than other rooms for the housewife to live together with her children because family sizes were larger in traditional society than they are today.

In addition, a *gasin* (household deity, 家神) known as *Samsin* (a deity who looks after mothers and children) was enshrined in a high place within the *anbang*, and rituals were performed for *Samsin*.

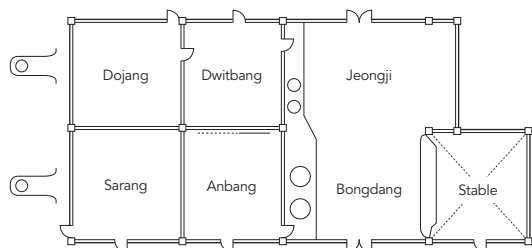
Today, the *anbang* performs only some of the various functions that the traditional *anbang* once performed. In the modern era, there are *anbang* even in western-style detached houses and apartments; however, the function of the *anbang* has been greatly curtailed in comparison. Notably, it has become a room that is used by married couples. One significant reason for this is that the size of families has decreased. In addition, the functions of the *anbang* were curtailed as western-style living rooms became places for families to gather and receive guests.

Bongdang

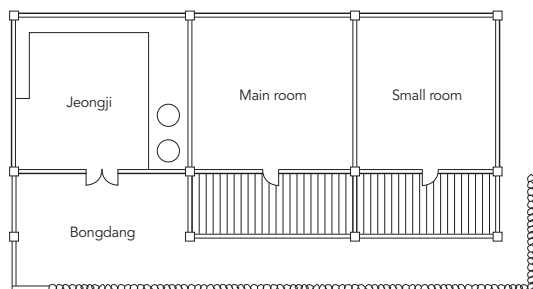
봉당 封堂
Dirt floor

Floor space inside of a house that is covered with earth, quicklime, white clay, etc. Where there is no wooden floor or *ondol* (floor heating).

A *bongdang* is an interior space in a house where there is no wooden floor or floor heating. People go through the *bongdang* to enter the



Bongdang floorplan | Samcheok, Gangwon | Korean private house | Jo Seong-gi-Hanwool Academy



Bongdang floorplan | Andong, Gyeongbuk | Korean private house | Jo Seong-gi-Hanwool Academy

various rooms and the inner part of the house. Among the housing types of Korea, many *bongdang* can be found among the *gyeopjip* (houses with several wings) in the Hamgyeong-do, Gangwon-do, and Gyeongsang-do regions. Essentially, the *bongdang* serve as entry spaces and connecting passages.

The size of a *bongdang* is proportional to the floorspace of the house. If the *bongdang* is three *kan* (traditional Korean unit of length), a one or 1.5-*kan maru* (wooden floor) is sometimes built. This is called a *bongdangmaru*. Depending on the shape of the *bongdang*, it may be called a *ginbongdang* if it is particularly long or wide, or a *giyeokjabongdang* if it is shaped like the Korean letter *giyeok* (ㄱ).

In a *hotjip* (single-wing house), the front of the *bongdang* is open, and there is no *maru* covering the *toetgan* (space between the inner walls and the outer pillars). In these houses, the *bongdang* is the space that remains between the rooms instead of a *maru*.

Bongdang originally served as entrances or connecting passages in *gyeopjip*, but as *anbang* (main room) verandas became larger, the *bongdang* were changed into *maru*. However, the name *bongdang* remained, and, consequently, the *maru* between the *anbang* and the *geonneonbang* (opposite room) became known as the *daecheongmaru*; the *maru* in front of the *daecheongmaru* became known as *anmaru*, and the *maru* added outside the *anmaru* became

known as the *bongdang*. In a *hotjip*, a *bongdang* is a place where there was no *maru* installed between the *anbang* and the *geonneonbang* and the earth floor was left as-is, meaning that the *maru* was installed after the room.

Bueok

부엌
Kitchen

Space that was traditionally used for both cooking and heating but, in the modern era, is now used mainly for cooking in the modern era.

In a traditional Korean house, an *agungi* (stoke-hole) for cooking and winter heating was installed in the kitchen, which was adjacent to the *anbang* (large main room). The upper part of the *agungi* was equipped with a *buttumak* (platform) for cooking. A cast iron cauldron was placed on the *buttumak*, and water was boiled, or food was cooked there.

As recently as the Joseon Dynasty Era(1392-1910), there were no facilities for water or drainage in the kitchen. Therefore, a *muldumeong* (water vessel) made of iron or earthenware was placed in the kitchen and used for water. Unlike cauldrons, the iron *muldumeong* had a deep bottom with a narrow body and mouth,



Seongyojang, a Historical House in Gangneung, Gangwon



Unjoru, a Historical House in Gurye, Jeonnam



Modern communal Bueok | Geumcheon-gu, Seoul | National Folk Museum of Korea



Remodeled Bueok with tile | Birth home of Queen Jeongsun in Seosan, Chungnam | National Folk Museum of Korea

and its bottom was supported by a trivet. It was placed in a corner of the kitchen, filled with water, and used from there.

In traditional houses, there were usually doors on both sides of the kitchen. These doors were for entering and exiting from the courtyard and also for easily accessing the backyard crocks filled with doenjang, soy sauce, and gochujang, which are essential ingredients in Korean cooking.

The kitchens of both the upper class and the common people often had small doors on the kitchen's *anbang* side or the *maru* (wooden floor area) side. These doors allowed food to be carried in and out more easily and shortened the routes that people walked within the house. In addition, most kitchen ceilings had exposed rafters. However, most larger houses had lofts built into their upper portions, and the floors of these lofts acted as kitchen ceilings.

Kitchen spaces have changed significantly since the 1960s. They were greatly influenced by the government-led Saemaueul Movement that began throughout Korea in 1972. The materials for floors and *buttomak* changed from earth to cement and again from cement to tile.

By the 1960s, in newly constructed houses and other houses in large cities, the kitchen had

already begun changing into a space that was centered around cooking due to changes in fuel for cooking and heating. For example, petroleum-based fuels that were introduced in the 1960s made it possible to separate cooking and heating for the first time.

As apartments became more popular, the spatial layouts of homes changed, and the locations and sizes of kitchens were modified to create open designs that were connected to other spaces such as the living room. Modern kitchens are still used for cooking, but they are becoming multipurpose hybrid spaces that are adjacent to eating spaces. The kitchen has become the most central space for all family members in a house's living space.

Byeokjang

벽장 壁櫃
Closet

Small facility for storing household items; it is attached to the wall at a fixed height above the floor.



Byeokjang interior | Gungjip (house where royalty lived) in Namyangju, Gyeonggi | Seo Heon-gang



Byeokjang exterior | Korean folk village in Yongin, Gyeonggi | National Folk Museum of Korea

A *byeokjang* is a storage space that was commonly installed in the houses of traditional communities, including the houses of both common people and the upper class. Rooms in houses were narrow, and there was almost no furniture in the houses of common people in particular; therefore, spaces like *byeokjang* were very useful storage spaces. A wide variety of items were stored in *byeokjang*, including household items, bedding, and clothing. Frequently used household items and bedding such as blankets, mattresses, and floor cushions were placed in *byeokjang* in the bedroom. Food-related items such as dishes and cookware were placed in the kitchen *byeokjang*.

Byeokjang were important storage spaces in traditional domestic life that extended a house's

space in order to compensate for a lack of indoor space.

Byeoldang

별당 別堂
Annex

Building that is part of a house but is built for a purpose other than habitation.

A *byeoldang* (別堂) is a building constructed built for a “separate purpose.” *Byeoldang* are classified as *oebyeoldang* and *naebyeoldang* according to their location and intended use. A *oebyeoldang* is a multipurpose building for the head of



Haeunjeong | Annex of Historical House in Gangneung, Gangwon | Cultural Heritage Administration



Hwallaejeong Pavilion | Annex of Seongyojeong, a Historical House in Gangneung, Gangwon | National Folk Museum of Korea

the house (家長). In addition, *Oebyeoldang* were public spaces where the local community held meetings, serving as centers of social, cultural, and economic life in villages.

The *byeoldang*'s location was closely related to the location of the house. As such, it was important for *oebyeoldang* to have a view of the grounds or the surrounding land and to allow one to read. In addition, it was important for *naebyeoldang* to be private and secluded.

Byeoldang were constructed in a variety of forms. The type of *byeoldang* varied according to the owner's social class, tastes, and region. However, one common point among *byeoldang* construction was that they faced outward and were placed in the most open location among the house's buildings.

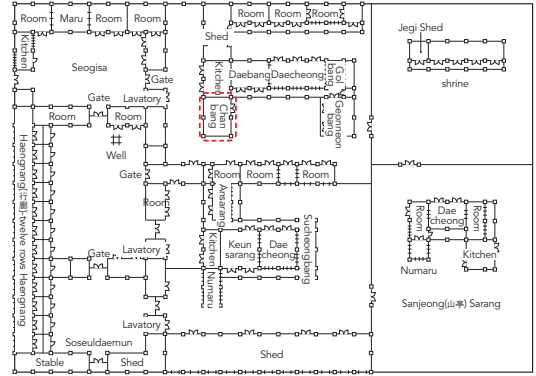
Chanbang

찬방 饌房
Pantry

Room for keeping side dishes, implements for making side dishes, tables, etc.

The main purpose of the *chanbang* was to store side dishes and cooked food. Therefore, given its use for keeping foods fresh, this room was an unheated room or *maru* (wooden floor area). It was also called *chanmaru*. The *chanbang* was connected to the kitchen by a door, and food that was cooked in the kitchen was placed on a portable table in the *chanbang* and brought out. Simple foods were also cooked in the *chanbang*.

In upper-class homes, the *chanbang* was located on the opposite side of the *buttumak* (the place where rice and soups were boiled in



Chanbang in the floorplan of Gamgodang, a Historical House | Gukhakdogam

cauldrons for cooking). Rarely-used kitchen furnishings as well as dinnerware and various kinds of side dishes were also stored in the *chanbang*. A person who prepared food in the *chanbang* was called a *chanmo*, and it was customary for the *chanmo*, who managed the *chanbang*, to bring the prepared table to the entrance of the *maru* or room and leave it there. Then, a daughter or daughter-in-law brought the table inside the room.

On today's Jeju Island, an island to the south of the Korean Peninsula, traditional wedding feasts last for three days, and the *chanmo*—who distributes the food for the feast from the *chanbang*—is called a *dogam* and is considered to have great authority on the wedding day.

Daecheong

대청 大廳
Main floored room

Large room with floorboards on the floor.

In *hanok* (Korean traditional houses), the *daecheong* is an open space that is larger and higher



Daecheong | Yecheon Gwon Clan Joseon Era Chogan Head House, Gyeongbuk | Seo Heon-gang

than the floor-heated rooms. During the summer, the central aspects of a family's life (e.g., meals) shifts from the *anbang* (main room) to the *daecheong*.

There is no wall in front of the *daecheong*; the space is either open or has a door that can be completely opened as needed. If the front of the *daecheong* is open, it forms a broad space that connects to the yard and can be used for various purposes such as receiving guests, parties, family meals, and household chores.

The *daecheong* serves as a place for performing rituals such as ancestral rites in which food is offered to the gods or the souls of deceased persons. Generally, the ancestral tablets in the family shrine are brought to the *daecheong* where the ancestral rites are performed. In ad-

dition, the *daecheong* was used for various everyday functions such as meals, rest, and household chores, acting as a passageway for entering and leaving rooms.

Daecheong are sometimes placed between the *anbang* (main room), which is used by the mother-in-law, and the *geonneonbang* (opposite room), which is used by the daughter-in-law, or between the large *sarangbang* (room in detached house), which is used by the father, or small *sarangbang*, which is used by the son. In this way, the *daecheong* acts as a buffer zone that is placed between the rooms that are used by different generations to properly divide the rooms and ensure privacy.

Darak

다락
Loft

Place for putting things, usually like a second story above the kitchen.

In Korean *hanok* (traditional houses), lofts and closets are spaces for putting various everyday items such as clothing, bedding, mats, screens, and eating utensils, which are used differently according to the season. *Daraks* are hard to find in compact housing such as apartments, but there are still many detached homes that have lofts and closets. The closet is a place for storing bedding, small items, and everyday-use items. In contrast, the loft is a place for storing items that will remain in

storage for long periods. Notably, lofts can be installed without altering the dimensions of the building. Lofts inside homes are located mostly in the upper part of the kitchen, but they can also be placed in the upper part of a warehouse or room.

Dwitgan

뒷간
a Lavatory

Space prepared for urinating or defecating.

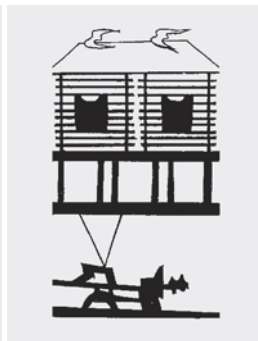
Lavatories were built separate from living spaces for sanitary purposes. The inside lavatory—used by women—was built in the *anchae* (main building), and the outside lavatory—used by men—was built near the yard outside the house. It was believed that fruiting crops would yield a good harvest if lavatory waste was used to fertilize them.

In Korea, it was long believed that spirits lived in the lavatory. Incidents in which people collapsed due to vascular issues after squatting for long periods on cold winter days were not unheard of, and sometimes people sustained injuries from trips and falls when visiting the lavatories in the dark. When these incidents occurred or even when they experienced everyday illnesses, it was thought to be the work of spirits living in the lavatory. To relieve the lavatory spirit's anger, the people prepared *tteok* (a dish made from steamed flour) and ate it together with neighbors.

People also believed that a person could unintentionally startle a spirit in the lavatory and, in response, the spirit would attack the person.



House-shaped pottery | Changwon, Gyeongnam | Gimhae National Museum



Elevated building | Maseongu Tomb No. 1 Mural



Darak | Yecheon Gwon Clan Chogangong Branch Head House in Yecheon, Gyeongbuk | Seo Heon-gang



Iksan, Jeonbuk



Maeuso (Toilet) | Songgwangsa Temple in Suncheon, Jeonnam

Dwitgan | 1998 | National Folk Museum of Korea

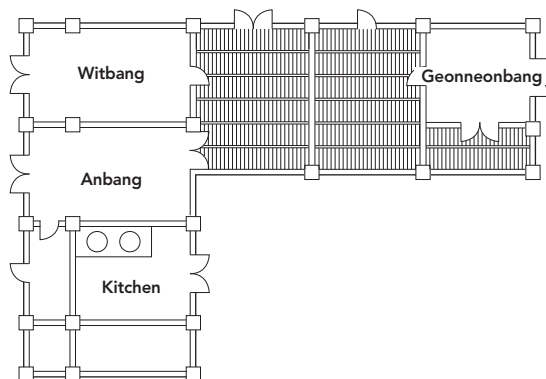
Accordingly, people customarily cleared their throats three times when approaching a lavatory.

In the 1960s, after the Korean war of the mid-20th century, a new type of housing took root in Korea with the financial support of the United Nations. During this period of architectural change, lavatories were moved indoors and the terms for lavatories (i.e., *dwitgan* and *byeonso*) were gradually replaced with the term *hwajangsil*.

Geonneonbang

건넌방
Opposite room

Room opposite the *anbang* (the center room in the house that was traditionally occupied by the



Layout of dwelling house in the central Korea Peninsula | Korean Dwelling House | Jo Seong-gi · Hanul Academy

female householder) with the *daecheong* (the large wooden floor area between rooms in Korean traditional houses) between them.

If the *anbang* is located in the center, the *geonneonbang* is the room that faces the *anbang* with the *daecheong* between them. The *geonneonbang* was used as a place for daughters-in-law or unwed daughters to live. The *daecheong* between the *anbang* and the *geonneonbang* acted as an important buffer zone between the mother-in-law in the *anbang* and the daughter-in-law in the *geonneonbang*. The *Geonneonbang* is smaller than the *anbang* and is heated by a fireplace rather than the kitchen.

Gotgan

곳간
Warehouse

Place for storing grain or other things.

A *Gotgan*, also known as a *gwang* or *changgo*, is a space for storing grains such as rice and barley.

Gotgan are generally built in the *haeng-*



Gotgan | Bukchon House in Hahoe Village, Andong, Gyeongbuk | Seo Heon-gang



Gotgan | Korean Folk Village, Yongin, Gyeonggi | National Folk Museum of Korea

ngangchae, which are servant living spaces on both sides of the gate. In southern regions, they were built as freestanding buildings. Depending on what they store, *gotgan* are classified into places that store grain, places that store farming tools, and places that store food. Ordinary farms used a single *gotgan* for various purposes, but wealthy farms had numerous *gotgan* of various types.

Haengnangchae

행랑채

Building where slaves lived

Annex building where slaves lived in a *hanok*.

The *haengnangchae* was a multipurpose building with residential and work/storage functions. It was located beside the main gate. In the stratified society of the past, household slaves lived in the *haengnangchae*. In the houses of the upper class, the *haengnangchae* was located outside the *anchae* (main building) and *sarangchae* (building where the male householder lived). It consisted of rooms for the slave family to live in as well as a *gwang*, which was a storage space. Because the *haengnangchae* was used by slaves, it revealed the social status of its users by being built to a low standard. For example, thatch was



Haengnangchae | Seongyojang in Gangneung, Gangwon | Han Pil-won

used for the roofing material instead of tile. The floor had an *ondol* (floor heating) structure only where the people lived, and most of the rest was a dirt floor.

By the mid-20th century, *haengnangchae* no longer functioned as residences due to the abolishment of the class system, and they have disappeared from modern houses.

(earthen or stone platform for suspending pots above the stoke hole). Likewise, it was difficult to prepare food using only the existing kitchen when people gathered at the house for funerals and weddings. In such cases, a simple *buttumak* was built in the courtyard or backyard near the kitchen, and food was prepared there. This place, which served as a temporary kitchen, was called a *handetbueok*.

At upper-class homes, *handetbueok* were carved from stone and used as built-in facilities, and they were very convenient because ledges

Handetbueok

한뎃부엌
Outdoor kitchen

Buttumak (cooking platform) for pots that are set up outside the kitchen.

In the hot summer months, it was difficult to tolerate the heat that filled the rooms of houses when pots of food were cooked on the *buttumak*



Handetbueok | Boryeong, Chungnam | 1995 | National Folk Museum of Korea

were attached to the inner sides to create trivets. The middle-class made square *handetbueok* from bricks, and the common people mixed gravel with mud and built *handetbueok* in a half-moon shape. The pots that were used also varied according to the household's circumstances. At upper-class homes, two or three pots were used to boil or cook food; at middle-class homes, two pots were used, and at the homes of the common people, one pot was used. Depending on the number of pots, one or two chimneys were often built at an angle behind the *buttumak*.

Korea's *handetbueok* is known to have spread to Japan. This is supported by various Japanese cultural heritage news reports which state that "Koreans who came from overseas imported the *buttumak* and the *handetbueok*."

Heotgan

헛간

Shed

Shed with one open side that is used for storing items that are not valuable and do not need special care.

Heotgan refers to an open space with a dirt floor and no doors or windows. Unlike a *gotgan* where precious items or grain were stored, the *heotgan* was used for storing items that were not valuable and did not need special care.

Heotgan were sometimes built as independent buildings, but they were often attached to the *haengnangchae* (building where slaves lived) or *anchae* (main building). *Heotgan* were built using the simplest framework.



Choga heotgan | Korean folk village in Yongin, Gyeonggi | National Folk Museum of Korea

A *heotgan* is characterized by the fact that there is no wall on the side that faces the yard, leaving it open and making it easy to enter and exit. Most *heotgan* floors were dirt floors. No ceilings were installed, and most of the roofs were made of straw.

At the houses of the common people during the Joseon Dynasty(1392-1910), which was founded in the early modern era, the function of the *heotgan* was complex. It was a place for storing hay, etc., and it sometimes served as a simple workshop or a barn. At the houses of the wealthy, it was often part of the *haengnangchae* or the *anchae*. *Heotgan* that were attached to the *haengnangchae* were used as rooms for storing sedan chairs, carts, and tools, while *heotgan* that were attached to the *anchae* were sometimes used as grain stores.

In addition to residential buildings, *heotgan* were also built as part of the *haengnangchae* at government offices and were used as storage areas or stables.

Hwajangsil

화장실 化粧室
Bathroom

Space with a sink and western-style toilet for urinating/defecating and washing up.

In a broad sense, the term *hwajangsil* refers to a bathroom, i.e., space where activities related to excretion, menstruation, and hygiene are performed. In a narrower sense, *hwajangsil* is a term that began to be used in Korean domestic culture at a certain time, unrelated to how it is used in the West. When used in this sense, the



Hwajangsil | History of Housing Culture

term *hwajangsil* indicates a typical set of facilities and spatial configuration.

The hygienic environment of the space for relieving oneself in the *hwajangsil* was created due to the spread of water supply facilities in urban areas and the introduction of flush toilets. The first flush toilets were porcelain squat toilets where one could relieve oneself while squatting in the style of traditional toilets.

Western-style toilets were introduced at the beginning stages of apartment culture. Due to the spread of western-style toilets, *hwajangsil* became popular as clean and convenient spaces. This popularity marked the turning point when the space known as the *byeonso* (an older style of bathroom) became the *hwajangsil*. In modern Korean housing culture, *hwajangsil* continue to evolve in response to people's desire for comfort, health, relaxation, and hygienic spaces.

Jangdokdae

장독대
Jar stand

Place that is prepared in the yard where jars can be placed.

Most Korean food is flavored with condiments such as *ganjang* (soy sauce), *doenjang* (fermented soybean paste), and *gochujang* (red pepper paste). These condiments are stored in earthenware jars and retrieved as needed. These jars are called *jangdok*, and the place for keeping a collection of *jangdok* is called the *jangdokdae*.

Jangdok are sometimes decorated with drawings of bamboo, which symbolizes prosperity and longevity, or engraved characters repre-

sending turtles and dragons. When *jangdok* are selected, a straw fire is placed inside them to check for leaks, and then they are tapped to see if the clay has hardened properly.

Depending on the region, *jangdok* have different forms and names—a diversity often demonstrated throughout Korean culture. For example, the *jangdok* in the central part of the Korean peninsula are less rounded than in the southern part but are taller and have slightly wider mouths and bottoms.

In addition to being a place the stores *jangdok*, the *jangdokdae* was a sacred place for housewives. Prayers were made to *Chilseongnim* (the god who governs human fortunes) for a peaceful household.



Jangdokdae | Unju Historical House in Gurye, Jeonnam | 2016 | Seo Heon-gang



Teojugut(Ritual for deity who protects the house grounds) | Pyeongtaek, Gyeonggi | National Intangible Heritage Center

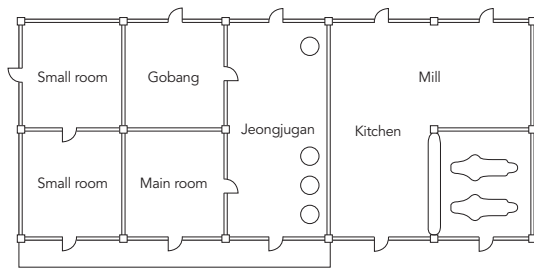
Jeongjugan

정주간 鼎廚間
Type of kitchen in cold regions

Space where *ondol* (floor heating) is installed in the kitchen of a traditional dwelling house in Hamgyeong-do, a region in the northeastern part of the Korean Peninsula.

Hamgyeong-do, a region in the northeastern part of the Korean Peninsula, is known for its mountains and long, cold winters. In such an environment, effective heating and protection from the climate were essential elements of residential architecture.

As such, the houses in the Hamgyeong-do region developed a style in which the living space was concentrated in a single building as demonstrated by the *jeongjugan*. The kitchen and *anbang* (main room) were not separated



Floorplan of a yangtongjip (gyeopjip) with a jeongjugan |
Hamgyeongbuk-do | Kang Yeong-hwan



Jeongjugan | Haeranchon in Helong City, Jilin Province, China |
2018 | National Folk Museum of Korea

by a wall and were used as a single space. Large *jeongjugan* had *ondol* and functioned simultaneously as kitchens, bedrooms, and living rooms. The *jeongjugan* can be thought of as a space that shows the living arrangement that existed in Hamgyeong-do before bedrooms became separate rooms.

The *jeongjugan* demonstrates an early stage in the development of housing forms on the Korean Peninsula and, likewise, can be considered a unique space that was created in the context of Hamgyeong-do's unique environment.

Jeongwon

정원 庭園

Garden

Garden or yard that accompanies a house.

In Korea's historical records, the term *jeong* refers to "a yard surrounded by a fence," and the term *won* refers to "a garden with a fence and fruit trees." As such, a *jeongwon* is a yard and a garden with fruit trees, flowers, etc.

In Korea, the term *jeongwon* was first used during the rule of King Sukjong (1674 – 1720), the 19th Joseon ruler. The term *jeongwon* is found in texts that record the actual history of Sukjong. In the texts, the term *wollim* (a forest attached to a house) appears more frequently than the term *jeongwon*, demonstrating the popular use of the term *wollim* in the Joseon Era.

Western gardens have human-centric geometric forms, and their layouts are designed around fountains and sculptures. In contrast, Eastern gardens present nature in an unadorned state. The paths in Eastern gardens are naturally winding, and the ponds also have unaltered natural curves. The trees are made to appear as natural as possible too.

In keeping with the Eastern trend, although Korean gardens are decorated with forms and shapes familiar to humans, they are intended to allow and enhance the appreciation of nature in the midst of everyday life.

One important feature of Korean gardens is that the topography is not indiscriminately altered. The use of water also follows the natural principle of flowing from high to low. Pruning to create artificial-looking flowers and trees is avoided. Gardens are arranged in such a way

that the natural scenery around them is brought into the garden. By taking advantage of the natural topography and terrain, Korean gardens offer a feeling of relaxation amidst nature's beauty. In short, the key feature of Korean gardens is the unification of nature and humanity.

Korean garden culture, which does not draw

boundaries against nature but embraces nature and arranges spaces so that nature is brought into the garden, exists even today.

Madang

마당
Yard

Land that is surrounded by buildings, a space that performs various functions.

A *madang* (yard) is a living space that accompanies a building. In Korea, before the appearance of multi-unit housing such as apartments, a house had to have a *madang* into order to be considered a house. The house's rooms and *daecheong* (large wooden floor area between rooms in a Korean traditional house) can be seen from the *madang*, and the rooms and *daecheong* face the *madang*. Therefore, the *madang* was considered the center of the house. Even now, most detached houses in Korea have *madang*.

The size, shape, and number of *madang* vary according to the living space around the *madang*, natural factors such topography, and social factors such as economics and lifestyle. *Madang* are spaces that are unique to Korea, and various activities that cannot be performed indoors are performed in the *madang*.

A *madang* is a physical space that is necessary for natural light and ventilation; it acts as a passageway that connects different buildings and the interior of the house with the exterior. It also divides the areas of the house. In addition, it is an auxiliary space serving as a ritual space for large and small household ceremonies, and an outdoor kitchen for preparing



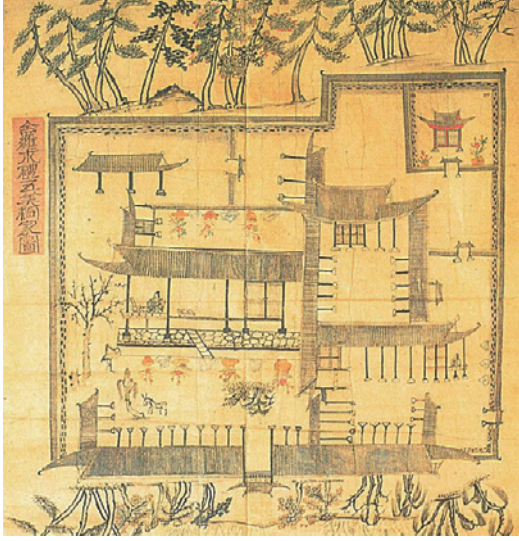
Buyongji Pond at palace Jeongwon | Changdeokgung Palace, a Joseon Era palace in Seoul | National Folk Museum of Korea



Soswaewon at hermitage Jeongwon | Damyang, Jeonnam | Cultural Heritage Administration



Jeongwon | Joseon Era Ildu Historical House in Hamyang, Gyeongnam | Cultural Heritage Administration



Unjorugado | Drawing of the Historical House Unjor in Gurye, Jeonnam



Pyongsangdo | Drawing of the ideal life of the Joseon Era ruling class | National Folk Museum of Korea

large amounts of food. In this way, the *madang* performs various roles, and the *madang* and the buildings complement each other in performing the necessary functions of the house.

Although the *madang* is outside the house's living space, it is similar to an indoor space. Likewise, although it is empty, it acts as a blank space that can be filled with anything at any time.

Maru

마루
Floor

Floor made of wooden boards or the space formed by a floor made of wooden boards.

Maru were made to be a fixed height from the ground. They protected the living space by blocking moisture and heat from the ground and preventing access by wild animals and insects.

The practice of creating a *maru*, which occupied its own independent space, along with *ondol* (a device that heats rooms by allowing the warmth of a fire to flow underneath the rooms) was a unique feature of Korean architecture thought to have begun around the 13th – 14th century in the late Goryeo Dynasty (a medieval state on the Korean Peninsula). The *maru*, which was a traditional living space or ritual space, was not a typical room with four walls; instead, it could have only three walls or no walls at all. However, in the modern era, glass doors are often installed, transforming the *maru* into an indoor space.

Depending on where they were built and their style, *maru* were called by a variety of names such as *daechongmaru*, *numaru*, *toenma-*



Daecheongmaru | Suunjeong in Yangdong Village in Gyeongju, Gyeongbuk | Seo Heon-gang



Toenmaru | Myeongjae Historical House in Nonsan, Chungnam | Han Pil-won



Numaru | Daesallu, a Historical House in Sangju, Gyeongbuk | Han Pil-won



Jjokmaru | Gyeongju Kim Clan Historical House in Seosan, Chungnam | Seo Heon-gang

ru, *jjokmaru*, and *deulmaru*. Of these, a *numaru* was a *maru* that was built high off the ground. Handrails were put up around the *numaru*, and doors were sometimes installed as well.

Unlike more traditional *maru*, *toenmaru* and *jjokmaru* were intermediate spaces that connected the rooms closely to each other and connected the indoor space to the *madang* (yard) or exterior. In addition, *toenmaru* and *jjokmaru* were sometimes built and used as storage space because not all of the furniture and fixtures that were needed for living could be placed in the basic space provided by the rooms. A *toenmaru*, which was installed in front of rooms that were not directly exposed to the fire from the kitchen's furnace, was made high like a *numaru* with

a separate furnace placed beneath it. A *deulmaru* was a *maru* that could be lifted and carried, i.e., a portable *maru*.

In traditional *hanok* (Korean houses), the *maru* was generally supported by small wooden columns. However, in the region of Jeju island, the island to the south of the Korean Peninsula, stone supports were sometimes used in place of the wooden columns.

In Korean, the word *maru* means “high.” *Maru* comes from the same origin as *meori*, the word for a person's head. Therefore, it can also mean a peak or highest place. Because of this, *maru* were also used as ritual spaces for ancestral rites. Within the home, the *maru* was a high-ranking place.

Oeyanggan

외양간 喂養間
Barn

Place where horses and cattle were kept.

In Korea, an *oeyanggan* is called a *magugan* (stable), and originally referred to a place where only horses were kept. Joseon Era(1392-1910) farming households raised cattle. Among families of the upper class and above, it became common to keep horses in addition to cattle. At that time, horses were an important means of transportation and were widely kept in cities as well. Therefore, Joseon Era *magugan* were important facilities that were essential to upper class houses in farming villages as well as cities.

Oeyanggan were generally close to the kitchen or the *agungi* (stoke hole) where the fire was made. This location was convenient for feeding the horses and cattle. In large houses, a simple structure that also included pig pens and storages was built separately. The floor was a dirt floor with straw spread over it. The straw was called *dueom*, and when it became dirty, it was used as fertilizer or for burning.



Oeyanggan and bongdang | Samcheok, Gangwon | Han Seung-il

Sadang

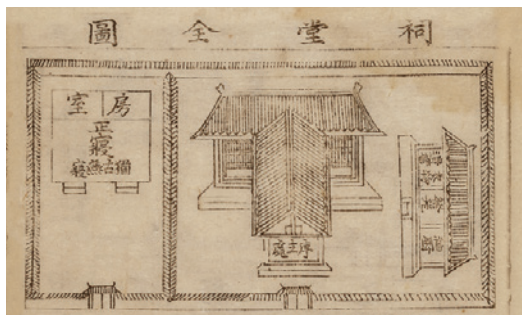
사당 祠堂
Shrine

Building where ancestral tablets are enshrined.

Shrines were popular during the Joseon Era (1392 – 1910) when Confucianism was adopted as the state ideology. Shrines are spaces created to remember deceased ancestors, and because shrines are located in residential areas, they are spaces of life (生) as well as spaces of death (死). Though they are placed among the living, they are separated from these spaces by fences and classified as spaces of the dead. In addition, shrines are notably located in places easily accessible to men's spaces, as it is mainly men who enter shrines.

In addition, as ancestral tablets (wooden plaques on which the names of dead persons are written) are contained in shrines, the descendants must maintain respect (禮) as they lead their daily lives. For this reason, the head of the household must be sure to acknowledge the ancestors every day at dawn or when they enter or exit from the outside, offer seasonal foods on days of special meaning such as *Cheongmyeong* or *Hansik*, and tell the shrine about large or small events that occur in the household.

As such, shrines are considered to be the



Map of Sadang | Garyejimnam | National Folk Museum of Korea



Layout of Sadang | Andong, Gyeongbuk | Choi Ji-hyeon

most important place within a household, and the ancestors who are enshrined there are informed of important household matters by their descendants as if they are living elders.

Sarangbang

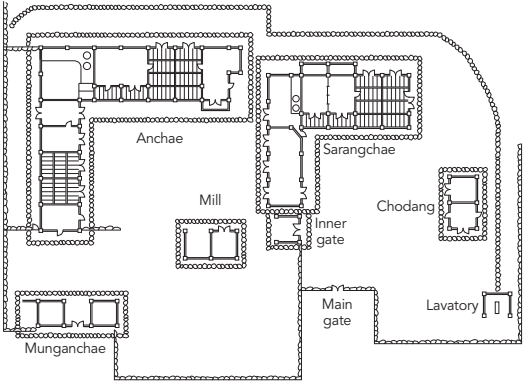
사랑방舍廊房
Room in detached house

Room in a traditional Korean house where the head of the household lived, male guests were entertained, and business was done.

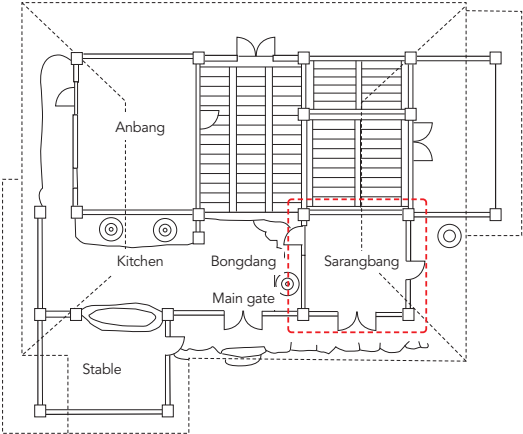
The *sarangbang* was a room where the head of

the household lived, guests were entertained, and children were educated. Occasionally, it was used as a ritual space as well. The *sarangbang* of a normal *minga* (dwelling house) functioned as a workspace for farmwork or a household business, as well as a space where men gathered and enjoyed friendly conversation. Notably, in middle/upper class houses and wealthy farmers houses, independent *sarangchae* (buildings that include *sarangbang*) can be found.

In Korea, after the 16th century, the male family members' living space and the reception space for entertaining guests were merged into one. This changed into the *sarangbang*, and its size and functions gradually expanded.



Layout of Jusadaek in Wolseong | Gyeongju, Gyeongbuk | Kang Yeong-hwan



Floorplan of Yeokanrip (Gyeopjip) in Gangwon | Kang Yeong-hwan

was available. Except for the fact that they were separated from yard space, there were no absolute rules about the locations of *teotbat*; essentially, they were established in any place near the house that received good sunlight.

Teotbat were created not only in the houses of common people but also in the houses of the upper class. For example, the powerful 19th century figure Kim Jo-sun(1765 – 1831) had a large *teotbat* at his house, which was overseen by his servants at that time. In addition, there were rice paddies at royal palaces that were personally cultivated by kings in the hope of an abundant harvest. These rice paddies were a kind of *teotbat*.



Teotbat | Joseon Era Baek Su-hyeon House in Yangju, Gyeonggi | Seo Heon-gang

Teotbat

텃밭
Vegetable garden

Garden that is close to a house or part of a house's grounds.

Teotbat usually refers to a vegetable garden. A *teotbat* is a familiar place that provides food and is very close to a person's living space. *Teotbat* were made by people of all social classes if land



Painting of Joseon Era teotbat | Portion of Okhojeongdo painting | National Museum of Korea

Um

음
Cellar

Facility where a pit is dug to store ingredients and food.

An *um* is a facility where a pit is dug to store food (mainly radish, cabbage, potatoes, apples, and kimchi) to keep it fresh. Throughout Korea, it was common to create *um* that stored radishes as well as *um* that stored *kimjang* (large amounts of kimchi that were prepared for winter consumption). However, *um* have all but disappeared due to the introduction of various low-temperature storage facilities and refrigerators for storing and aging *kimchi*.

The most common form of *um* was created by digging a hole and covering it with a roof

made of straw. The size of *um* varied according to the amount of food stored and the natural environment. In cities, cement was used to make *um* inside houses to store *kimchi* and fruit.

Umul

우물
Well

Facility for retrieving and using underground water.

The word *umul* refers to water that rises up from an *um*. Here, *um* refers to a spring, and the developed form of a spring is an *umul* or well.

People considered wells to be divine, and the events that occurred at wells were thought to be the will of heaven. Each year, ordinary people performed ancestral rites to the dragon deity, which symbolized water, to ask for a bountiful harvest and peace in their families and villages. These ancestral rites were passed down from Three Kingdoms period-Goguryeo, Baekje and Silla and were performed at a national level during the medieval Goryeo Era and the early modern Joseon Era.

In addition to this, folk practices such as *yongaltteugi* (scooping dragon eggs) and *yong-bapjugi* (giving food to dragons) became widespread among the common people. *Yongaltteugi* was a custom in which women drew well water in the early hours of the morning at the beginning of the first month of the lunar calendar. It was believed that dragons came down and laid eggs in the well the night before and that the year's harvest would be good if one drew water



Umjip | Chiaksan Mountain in Wonju, Gangwon | Kang Yeong-hwan



Um that stored kimchi | National Folk Museum of Korea



Umul | Gyeongju Kim Clan Historical House in season, Chungnam | Seo Heon-gang



Umulje (Ritual to make well water flow) | 2010 | Kang Seong-bok

from the well before anyone else, made food with it, and ate the food. *Yongbapjugi* was an event in which food was offered to the dragon.

There was also a custom called “well stealing.” People from houses where the well water tasted bad or frequently went dry would secretly take water from houses in the village where the water tasted good and pour it into the wells of their own houses at dawn on the 15th day of the 1st month of the lunar calendar. This was called “stealing the well.” The custom was also practiced at the village level.

Wells were cleaned every three to four years. This was called *umul chinda*. In Korea, it was done on the 7th day of the 7th month of the lunar calendar. Sometimes, people waited for the rainy season to pass and the muddy water that filled the inside of the well to settle down before they cleaned the well. In houses that had a special reverence for their wells, a separate day was reserved for this. On this day, the whole family combed their hair, wore white clothes,

and cleaned their shoes before wearing them.

Wells also served as a place for the women of the village to relax and hear news of the world. Because wells were places where all sorts of rumors spread, the upper class strictly avoided letting their daughters-in-law go to wells. In addition, wells were used by young people as places to meet their sweethearts without other people knowing.

Witbang

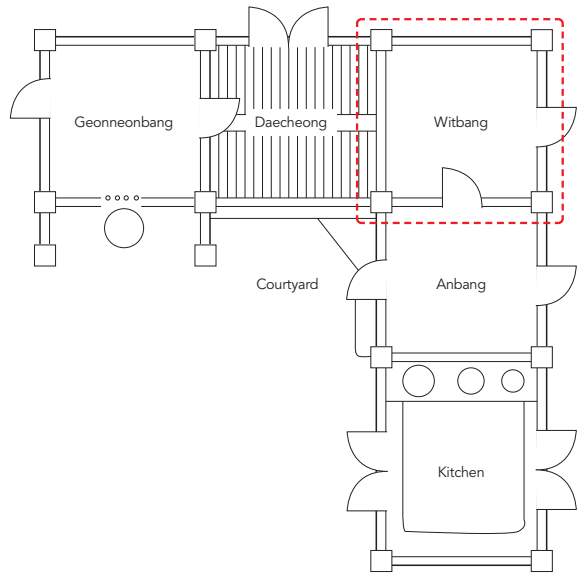
윗방
Upper room

Room adjacent to the *anbang* (main room) or *sarangbang* (room in detached house).

A *witbang* is a room near the *anbang* that can be found in *hanok* (traditional Korean houses). It was an auxiliary space for the *anbang* that could be used as an extension of the *anbang*.

In Joseon Era traditional *hanok*, the unit of space that was created by erecting four wooden columns was called a *kan*. Using typical *Hanok* wooden columns, the size of one *kan* was around 2.0 to 2.8m per side, which is not very large by today's standards. Therefore, head family houses where large families lived and the houses of the upper class were often designed so that there was a room adjacent to the *anbang* that could offer supplemental space.

Witbang are adjacent to the *anbang's* *winmok* (the least heated part of the floor). Usually, there are four-unit sliding windows between the *witbang* and the *anbang*. On most days, they were left open. The function of the *witbang* could vary according to the composition of the family.



Layout of witbang in hanok | Korean dwelling house | Jo seong-gi: Hanwool Academy

Wardrobes and trunks were placed on the *witbang's* *winmok*, and boxes of sewing implements were placed on top of these.

ELEMENTS

구성

Agungi

아궁이

Byeok

벽

Doldam

돌담

Matbaejibung

맞배지붕

Ssariul

싸리울

Araenmok

아랫목

Changho

창호

Gidan

기단

Moimjibung

모임지붕

Todam

토담

Banja

반자

Chayang

차양

Gulttuk

굴뚝

Mungori

문고리

Ujingakjibung

우진각지붕

Bitjang

빗장

Cheoma

처마

Gwangchang

광창

Munjibang

문지방

Winmok

윗목

Bongchang

봉창

Cheonjang

천장

Jeongnang

정낭

Naeoedam

내외담

Bulbalgichang

불발기창

Daemun

대문

Jibung

지붕

Paljakjibung

팔작지붕

Bunhammun

분합문

Damjang

담장

Jibungeongi

지붕엮기

Saeng ul

생울

Buttumak

부뚜막

Didimdol

디딤돌

Kkotdam

꽃담

Soseuldaemun

숫을대문

Agungi

아궁이
Stokehole

Place where fires are made using firewood.

Agungi is a generic term for a place where fires are made, but it also specifically refers to the place where the fire is lit in an *ondol* (floor heating device).

Agungi can be divided into *hamsil Agungi* and *buttumak Agungi* depending on the presence of cooking facilities. In a *hamsil Agungi*, the fire is lit and sends smoke directly to the *banggorae* (the route by which the smoke and flame escape under the floor of the room). A *buttumak*

Agungi is made where the *buttumak* (a cooking facility) fire is built.

In later eras, the *buttumak Agungi* was used more than the *hamsil Agungi*, as it allowed one to cook while heating the room at the same time. Also, large homes required multiple *buttumak Agungi* for cooking food and heating rooms; therefore, it was easy to estimate the size of a house based on its *buttumak Agungi*.

Until the 17th century, the space where the *Agungi* was located was differentiated from the *bueok* (kitchen) where food was cooked. However, starting in the 18th century, even places that only had *Agungi* installed began to be called *bueok* without regard for their purpose or size.



Agungi | Nampa Historical House in Naju, Jeonnam | Seo Heon-gang



Hahoe Village in Andong, Gyeongbuk



Outdoor kitchen | Naganeupseong in Suncheon, Jeonnam

Agungi | National Folk Museum of Korea

Araenmok

아랫목
Warm spot on the *ondol* floor

Part of a room's floor located close to the *agungi* (stoke hole) in a room with *ondol* (floor heating).

Araenmok refers to the part of a room's floor that is close to the *agungi* in an *ondol* system. As *ondol* evolved and the habit of sitting on the floor became common, the *araenmok* came to be considered important.

The *araenmok* and *winmok* (the part of the floor far from the *ondol*), which formed due to the structure of *ondol* heating, created a unique domestic culture. The warm *araenmok* close to the *agungi* was reserved for the house's adults and elders. When *ondol* was used, children naturally learned to show respect to their elders through the seating arrangement. In addition,

the *araenmok* was used as a space for aging and fermenting alcohol and foods such as *meju* (boiled, ground, and fermented soybeans that were used in various Korean condiments) because it always remained warm.

Laying down with one's head toward the *araenmok* was called “sleeping upside-down” and considered taboo. This is because keeping the head cool and the feet warm was believed to be beneficial to one's health. However, on the day that a person moved into a house, they slept with their head toward the *araenmok* so that the *gasin* (household deities) would watch over the house carefully because another clueless human had moved into the house. In addition, sick people who were on the verge of death were always placed at the *araenmok*.

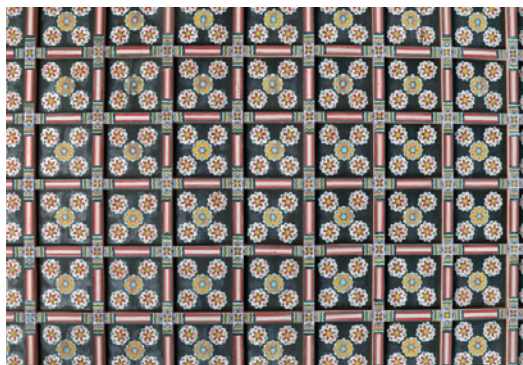
In this way, the *araenmok* served several functions and resulted in various characteristics of domestic Korean culture revolving around the tradition of sitting on the floor.

Banja

반자 班子
Ceiling

Overhead structure of an indoor space that covers the underside of a roof or the floor of the story above.

Umul banja (compartment ceiling) refers to a typical Korean ceiling (班子) or method of constructing ceilings in which long, thin lengthwise furring strips and crosswise furring strips are placed at right angles to create a 井 shape (a Chinese character that means “well” and is pronounced *umul* in Korean) that gives the ceiling



Umulbanja | Gyeonghoeru at Gyeongbokgung Palace in Seoul | National Folk Museum of Korea



Yukgakbanja | Jondeokjeong Pavilion at Changdeokgung Palace in Seoul | National Folk Museum of Korea



Jongibanja | Jukheon, a Historical House in Jangheung, Jeonnam | Kim Wang-jik



Gomibanja | Mucheomdang, a Historical House in Yangdong Village in Gyeongju, Gyeongbuk | National Folk Museum of Korea

its name. Once the grid is created, wooden boards are installed in each square of this grid, and the edges of ceilings are attached to sturdy structural members such as girders or beams.

The boards that are placed between the ceiling furring strips are called *banjaneol* or *banjapan*. To attach the *banjapan* so that they do not fall, *joldae* are placed on all sides of the underside of the roof. This is called *soran*, and for this reason, such ceilings are also called *soranbanja*. *Daldae* (hangers) and *daldaebaji* (carrying rods) are used to secure the ceiling framework that is made this way.

To finish the ceiling framework, it is usually best to use wooden panels; however, in some cases, paper or earth are used to finish the ceiling. A ceiling finished with paper is called a *jibanja*, and a ceiling finished with earth is called a *gomibanja*. Because they are made from earth, *gomibanja* are also called *tobanja* (earth ceiling).

Ceilings are normally installed horizontally, but they may also be installed at an incline. Ceilings can be installed in various forms according to the location. In modern architecture, metal materials are used in some cases.

Bitjang

빗장
Latch

Locking device that goes across a main gate, etc. to lock a hinged door.

A latch is a locking device that is used so that people outside the house cannot open the door. Its structure is much simpler than that of a lock. The piece of wood going across the inside of a



Bitjang | Seongyojang, a Historical House in Gangneung, Gangwon | National Folk Museum of Korea



Bitjang | Hahoe Village, Andong, Gyeongbuk | Choi Ji-hyeon

wooden board door is the *bitjang*, and the piece of wood with a hole in it that is attached to the door so that the *bitjang* can be inserted and held in place is the *dunte*. Latches are placed on doors to restrict entry by outsiders and to keep grain and other items safe.

Sometimes lucky signs—wishing for the family's longevity, protection, and prosperity—are placed on latches. For example, in the southern regions of the Korean Peninsula, the *dunte* was made into the shape of a turtle, which was believed to prevent fires.

Bongchang

봉창 封窓

Opening in the wall

Window that is created for ventilation and light by making a hole in the wall without a window frame.

A *bongchang* is a small hole that is usually made in the earth wall of a house to act as a small window. Even in the case of a small window, it is difficult to bore a hole in a wall that has already been completed; therefore, the location of the hole is planned when the building is first constructed and the wall created.

The typical place for a *bongchang* is the kitchen. *Bongchang* were used as exhaust holes to remove smoke from firewood and steam from cauldrons. They were also bored into the walls of barns and stables. *Bongchang* that were used for ventilation were not covered with window paper but were left open. However, the *bongchang* that were separate from the entrance door on the outer wall of the room were covered



Bongchang | Korean folk village at Yongin, Gyeonggi | National Folk Museum of Korea

with window paper to block cold winds and the views of outsiders.

Bulbalgichang

불발기창

Window with its interior covered by window paper

Window for natural light in the middle of a door. It is covered by window paper on the inside and has a frame with various patterns.

Bulbalgi is a word that means brightening a room by letting light flow in. *Bulbalgichang* are windows that are made for this purpose. It is estimated that *bulbalgichang* have been used in Korean traditional houses since the 17th century. They are installed in the middle of doors



Geonjae Historical House in Oeam Village, Asan, Chungnam



Songcheom Head House in Yangdong Village, Gyeongju, Gyeongbuk

between the *daecheong* (main floored room) and other rooms.

The height of *bulbalgichang* is generally at the eye level of a sitting person. This is because such a height allows people to best enjoy the light as they sit.

The shapes of the borders of a *bulbalgichang* and the structure of its frame varies according to the house and the purpose of each room. The *bulbalgichang*'s square, hexagonal, and octagonal borders are aesthetically enhanced by various patterns that express wishes for long life and good luck. In high-status houses such as palaces, the frames of *bulbalgichang* were decorated to endow the buildings with prestige and majesty.

Bunhammun

분합문 分閤門
Long lattice gate

Four or six-panel door that is installed in front of the *daecheong* (main floored room) or between the *daecheong* and another room.

Bunhammun refers both to doors that are folded

up to open/close them and windows that are pushed or pulled to open/close them. They were mainly used for *deonmun* (a door that is installed outside the leaf of a door) on the exterior of the house. In the 17th century, they were simply classified by size, but gradually they came to be differentiated by the building's location, the shape of the frame, etc. In general house-related usage, the term *bunhammun* refers to 4-panel "partition doors" (doors that can be opened by folding and lifting the bottom part of the door toward the ceiling) that are mainly installed in the *daecheong* (main floored room).

Looking more closely at the 4-panel *bunhammun* structure that was used in the *daecheong* of Korean traditional houses, it can be seen that when the *bunhammun* is opened, the two middle panels open to the left and right and are folded over the two panels on each end, and then the bottom ends of the doors are lifted and hung from iron hooks that hang from the rafters.

This style of *bunhammun* was designed so that the *daecheong* could be opened to an adjacent space as needed according to changes in the weather or for ritual practices. It also allows the living space to be used more flexibly and adds to its elegance.



Wonjiyeonsa, a Historical House in Hahoe Village, Andong, Gyeongbuk

Bunhammun | Seo Heon-gang



Kim Myeong-gwan's Historical House in Jeongeup, Jeonbuk

Buttumak

부뚜막

Raised platform made of earth and stone for placing cauldrons and lighting fires

Raised platform made of earth and stone where cauldrons can be placed over the agungi (hole where fire is burned).

The *buttumak* originated from the fire pits in the umjip (houses that are dug out of the ground with a straw mat placed on top) of the primitive era. It underwent various changes to perfect its cooking and room heating functions and, subsequently, spread throughout Korea during the era of the Joseon Dynasty(1392 – 1910), an early modern state on the Korean Peninsula. By the Joseon Dynasty, the functions of the *buttumak* began to separate into two. Room heating was done by the agungi, and cooking was done by the cauldron placed on the *buttumak*.

People considered the stove to be a symbol of good luck (家運); therefore, on the evening of the 14th day of the first month of the lunar calendar, people used to steal some of the earth from a wealthy person's house and put it on their stoves, which was called "stealing lucky soil." It was believed that by doing so, they could transfer the other house's luck to their own house. In addition, the *buttumak* was regarded as a sacred place in the kitchen; therefore, housewives made an effort to keep it clean and abstained from sitting on it. Similarly, water was placed in a bowl on the *buttumak* and revered as the embodiment of *Jowangsin* (a god who was enshrined in the kitchen for the well-being of the household). The housewife changed the water every morning, with the hope that the



Ritual for Gasin (deity) of the kitchen | Yongin, Gyeonggi | 1981 | National Folk Museum of Korea



Buttumak | Samcheok, Gangwon | Han Seung-il

family would have peace that day.

Korean *buttumak*, which simultaneously cook and heat, are unique devices that were not originally found in China or Japan but spread to Japan later.

Byeok

벽
Wall

Vertical structure that surrounds a building or room.

The primary function of a wall is to set the boundaries of a space. The use of walls to define the size and purpose of indoor spaces in a home reflects the user's basic need for safety and the functional need to separate the activities that take place in the house.

The advent of walls occurred together with the advent of roofs. However, it is thought that the first wall to appear was a screen filled in with natural materials rather than a solid wall like the walls of the present. It is assumed that the materials used in walls of that time included large leaves and sticks.

Walls can be divided into earth walls, board walls, brick walls, and firebreak walls, depending on the material that is used. Earth walls are made by erecting the wall's framework in the space between the building's columns and the upper and lower lintels and then thickly applying pugging that is mixed with lime and straw to the inside and outside. A board wall is made by joining boards either horizontally or vertically. A brick wall is made by stacking bricks that are made by forming earth into cuboids and baking them. The earth can also be dried out instead of baked. A firebreak wall is a type of wall that serves to prevent fires, in which *sagoseok* (四塊石, hexagonal stones that are used to build walls, etc.) are stacked in front of the outer surface of an earth wall to prevent wooden buildings from catching fire.

Byeok (walls) and dam (fences) both have the function of surrounding or dividing spaces. Indoor spaces are enclosed by *byeok*, and housing or government office areas are surrounded by a dam. *Byeok* also serve as dividers or partitions to divide indoor spaces that are covered by roofs.

Walls, which define indoor spaces, must be durable so that they can protect the interior from wind and rain as well as intrusions by peo-

ple and animals. At the same time, they must have a beautiful form because they must create an indoor environment that is suitable for living. Walls' defensive powers were enhanced by placing furring strips crossways over the vertical boards of a board wall or by creating firebreak walls by stacking *sagoseok* outside of earth walls. The surfaces of walls were improved by inserting wood into board walls to block gaps and covering earth walls with wallpaper.

Changho

창호 窓戶

Doors and windows

Term that refers collectively to all kinds of doors and windows.



Jo Eung-sik House in Hongseong, Chungnam



Kim Myeong-gwan Historical House in Jeongeup, Jeonbuk

Lattice window | Seo Heon-gang



Changho | Neungdongjaesa House of the Andong Gwon Clan in Andong, Gyeongbuk | Seo Heon-gang



Windows | Nakseonjae at Changdeokgung Palace in Jongno-gu, Seoul | National Folk Museum of Korea



Doors | Soudang Historical House in Uiseong, Gyeongbuk | Seo Heon-gang

Chang refers to an opening that provides sunlight or ventilation to a space, and *ho* refers to an opening for entering and exiting a space. Each of these features is made for entirely different purposes.

It seems the history of human architecture has been, in part, a process of creating larger openings. Long ago, Western architecture adopted masonry construction in which buildings were constructed by stacking stones atop each other. This masonry construction made it very difficult to create large openings. Because the size and number of openings were limited, the interiors of the buildings were inevitably dark.

In contrast, early Eastern architecture adopted wooden post-lintel construction. The benefit of post-lintel construction is that all exterior sides can be opened. As such, buildings such as gazebos and pavilions, which do not have any doors or windows, have been popular for a long time. Due to these architectural differences, it was much easier to install building openings in the East than in the West.

Windows and doors are very important elements in determining the outward appearance of buildings. Even in buildings that have similar shapes, different types of windows are likely to be installed due to personal preferences regarding various factors such as the flow of human traffic, brightness, and the surrounding environment.

Chayang

차양 遮陽
Sunblind

Device that extends or is attached to eaves in order to block sunlight, wind, and rain.



The original meaning of *chayang* is to block sunlight. However, with respect to traditional Korean houses, it refers to a narrow roof that is attached to the ends of the eaves to block sunlight or prevent rain from getting inside. *Bo-cheom* is another word that is used together with *chayang*. It refers to supplementing (*bochung*) or complementing (*bowan*) the functionality of the eaves.

There is little remaining evidence that *chayang* were attached to buildings. One example remains on a building called *Seonhyangjae* at *Changdeokgung* Palace where the kings of the Joseon Era(1392 – 1910) resided and governed. *Seonhyangjae* is a place that served as a study in historical times. Separate columns were erected, and the roof was given a slope on both sides and finished with copper plates. At least one such house remains: the Gyeongju Kim Clan Historical House, a dwelling house in Seosan, a city in the western part of the Korean Peninsula, which demonstrates the use of copper plates as *seonhyangjae*.

An example of a simple but practical *chayang* is the *pungchae* that is found in the dwelling houses of Jeju island. Jeju island experiences a great deal of rainfall and strong winds; therefore, the houses are low and *pungchae* are installed on the fronts of the *anchae* (main buildings).

Though the *Chayang* were widely used features of Korean buildings. They had limited durability, and, consequently, they gradually disappeared as eaves became longer.

Cheoma

처마

Eaves

Part of the roof that projects beyond the exterior walls of the building.

When a house is built, the rafters (long, thin pieces of wood that form the roof deck and make up the hip rafters) are made to project beyond the exterior walls to create eaves. Eaves are built to protect the exterior walls from rain-water and to create shade so that direct sunlight does not enter the building. Eaves are essential components not only of Korean buildings but also of buildings that are made of wood and earth. However, the eaves that are used in each country vary somewhat in terms of composition, depth, shape, and aesthetics.

In Korean architecture, eaves can be divid-



Hotcheoma | Yangdong Village in Gyeongju, Gyeongbuk



Gyeopcheoma | Hahoe Village in Andong, Gyeongbuk

Cheoma | National Folk Museum of Korea

ed into two types: *hotcheoma* and *gyeopcheoma*. *Hotcheoma* refers to eaves that protrude outward the length of the rafters. *Gyeopcheoma* refers to eaves that possess an additional short, square-shaped rafter attached to the end of the *hotcheoma* rafter. The attached rafter is called a *buyeon*. By attaching *buyeon* to make the eaves longer, the exterior walls are better protected from rain and provide more shade.

However, when *buyeon* are attached, they weaken the structural soundness of the eaves. To prevent the eave from sagging, a section of the eave that has a length equivalent to the length that projects from the building must be supported by the rafters on the inside. Therefore, *buyeon* were attached so they could help support the *hotcheoma*.

Gyeopcheoma are built for aesthetic reasons in addition to structural reasons. In the case of both straw-roofed buildings and tile-roofed buildings, *hotcheoma* are often found on small annex buildings while the main buildings are built with *gyeopcheoma*. This is because *gyeopcheoma* are more decorative, prestigious, and luxurious than *hotcheoma*. *Gyeopcheoma* emphasize the roof's planes, giving it a majestic appearance. Accordingly, *gyeopcheoma* were preferred when constructing large buildings. However, depending on personal preference, *hotcheoma* were also preferred at times due to the sturdy look of their simple form.

The length of eaves varies according to the region, building type, and building size. In Korea, eaves tend to be longer in the warm southern regions, while eaves in cold regions, where there is little rain, are made short to allow more sunlight through the windows. In addition, it appears that, as time passed, eaves were consistently built to be longer as new construction technologies allowed such evolution.

Cheonjang

천장 天障

Ceiling

Facility that is installed to cover the underside of a roof within a building.

A ceiling refers to the high part of a building on the inside of the roof, which is built to cover the upper part of the building. Constructing a separate ceiling in the space below the roof confers several functional advantages. For one, it can hide the less visually appealing parts of the inside of the roof. In addition, it can prevent the earth that has been applied to the roof from falling onto the floor, and it can prevent the underside of the roof from becoming a habitat for birds and insects. It can also increase the building's ability to insulate the interior against the external temperatures outside the roof.

However, there is no particular need to cover the roof above a *maru* (wooden floor area) where people do not stay long or if the roof's structural members are beautiful. Nonetheless, in such cases, the underside of the roof is still called a *cheonjang* (ceiling). Sometimes, a ceiling that exposes the upper part of the building is differentiated by calling it a *yeondeung cheonjang*. Other names for ceilings may be used depending on their structure or function. For example, the specially decorated ceiling above the place where the king sits in palaces is called a *bogae cheonjang*.



Bogae cheonjang | Joseon Era Geunjeongjeon Hall at Gyeongbokgung Palace in Seoul | National Folk Museum of Korea



Yeondeung cheonjang | Joseon Era Yeohung Min Clan house in Buyeo, Chungnam | Kim Wang-jik



Umul cheonjang | Chunghyodang, a Historical House in Hahoe Village, Andong, Gyeongbuk | Kim Wang-jik



Nunsseop cheonjang | Joseon Era Gwon Seong-baek Historical House in Andong, Gyeongbuk | Kim Wang-jik

Daemun

대문 大門

Main gate

Main entrance gate to a house or space with fixed sections.

“*Daemun* (大門)” literally means “large gate.” In actual usage, the term means the main entrance gate to a space that has fixed sections.

Daemun are called by varying names at temples, private homes, halls, and shrines. Their names and types vary according to their composition material, construction method, and form. Ordinary private homes often used *saripmun*, which were made by intertwining thin trees or branches. A *saripmun* is usually a hinged gate without a roof. For large private homes, such as the homes of the *yangban* (nobility), the *haeng-nangchae* (servant’s quarters) or a fence with a tiled roof was placed at the outermost boundary. A main gate of about one *kan* (traditional unit of area) was placed in *haengnangchae* or the fence. Among such fences, a *soseuldaemun* is a main gate that is higher than the roof of the *haengnangchae* or the fence, while a *pyeongdaemun* is a main gate that is the same height as the roof of the *haengnangchae* or fence. *Pyeongdaemun* were widely used at the homes of various social classes from the *choga* (thatch-roofed house) and *giwajip* (roof tiled house) of the common people to the houses of the *yangban*; however, *soseuldaemun* were generally used at the homes of high-ranking officials.

Main gates are structures that represent each space and have various meanings. A main gate could be operated according to the needs of its owner. The owner might choose for the gate to operate as a means of shielding from



Daemun | Song Byeong-il Historic House in Goesan, Chungbuk | Seo Heon-gang



Sosel daemun | Geonjae Historic House in Oeam, Asan, Chungnam | Seo Heon-gang



Spiked red daemun | Sajikdan Alter in Jongno-gu, Seoul | National Folk Museum of Korea



Jeongnang (Jeju island main gate) | Korean folk village in Yongin, Gyeonggi | National Folk Museum of Korea

and controlling exterior spaces, as a gateway for passing through, or for sharing and communication. Overall, main gates are representative structures that symbolize the character of the interior space.

Damjang

담장
Fence

A low structure built from earth, stone, or bricks to enclose the borders of a buildings' grounds or a fixed space around a facility.

Fences are important structures for protecting houses. In ancient times, fences were needed

to keep out large wild animals. However, as the population expanded and the size of settlements increased, fences evolved into structures for protecting the family or community's space.

Fences can largely be classified according to the material that is used, such as earth, brick, stone, wood, and intertwined wood stems. The names of stone fences also vary according to the shape of the stones and the method by which the stones are stacked. This is also true of bricks.

When fences are made of earth, a frame is first made from planks, and a kneaded mixture of mud, fodder such as straw, and lime is pressed between the frame members. In the case of rock fences, some are built with mixtures of small and large rocks, and some are built solely with rocks of the same size. Sometimes, stones are carved into squares about the size of a hand and stacked. Wooden fences began to appear in



Todam (Fence made of earth) | Hahoe, Andong, Gyeongbuk | Choi Ji-hyeon



Toseokdam (Fence made of earth and stone) | Hahoe, Andong, Gyeongbuk | Choi Ji-hyeon



Makkoldam (Fence made of rough stone) | Gunwi, Gyeongbuk | National Folk Museum of Korea



Planting screen (Fence made of intertwined wood stems) | Hahoe, Andong, Gyeongbuk | National Folk Museum of Korea

modern cities after the development of technology for sawing boards.

In Korea, the materials and construction techniques used to build fences vary according to the owner's social status. For working class houses, unadorned natural materials are used to build wooden fences, earth fences, and stone fences; however, for historical palaces and modern middle or upper class houses, the fences are built by professionals using processed materials. Fences also tend to be higher at upper-class houses.

Didimdol

디딤돌
Step stone

Stone or stone stairway that is placed in the yard or below a wooden floor platform so that people can step up or down.

Didimdol refers to an intermediate step stone that helps people climb from a low place to a high place. Generally, stairs were built and used to climb from the yard onto the stylobate. However, if the stylobate was not high enough for stairs, a simple stone foundation was used as a step stone. That is, a *didimdol* can be thought of as a primitive form of stairs. Depending on the height of the stylobate, several *didimdol* could be stacked on top of each other to create the equivalent of stairs.

The status and even the history of a building can be inferred from the *didimdol*'s form, material, size, and state of wear. Lotus flowers and lotus leaves were sometimes carved into the front of *didimdol* to indicate the status of the



Didimdol | Andong, Gyeongbuk | Choi Ji-hyeon



String for holding | Chunghyodang, a Historical House in Hahoe Village, Andong, Gyeongbuk | Choi Ji-hyeon

building, as well as to give the building a gentle feeling and clear iconography.

Doldam

돌담
Stone wall

Wall that is made only of stones without other material.

A *doldam* is a wall that is made from stone. The construction method varies according to the function of the wall. In the past, many stone walls could be found throughout Korea. How-



Ollaedam | Jeju-Si, Jeju island | 1986 | National Folk Museum of Korea



Soseul daemun (tall main gate) and Doldam | Historical House in Oeam Village in Asan, Chungnam | History of Housing Culture

ever, most of these walls have disappeared by now. Jeju island, the island to the south of the Korean peninsula, is one region where many stone walls currently remain in Korea.

On Jeju island, the most common stone wall is the *batdam*, which is built to protect fields. The combined length of all the *batdam* on Jeju island is approximately 22,000km. On Jeju island in particular, there are many *batdam* made of black volcanic stone, and these are likened to black dragons (龍). *Batdam* are one of the typical sights on Jeju island.

The most important function of *batdam* is blocking the wind. In the Jeju island region, not only do strong winds make it difficult to sow crops but also the wind blows constantly after the crops have been sown, which makes it difficult for them to grow well. *Batdam* block these strong winds and allow a variety of crops to be grown.

The building of stone walls is not a task that can only be done by special craftsmen (匠人); however, accumulated experience and knowledge are needed because the stones must be stacked so that they interlock to create regular gaps.

Large and small stones must be used in the appropriate manner to create an interlocking effect and build a sturdy stone wall. In addition, even if one side of the stone wall collapses

due to the wind, it is unlikely that the entire wall will collapse. Moreover, it is easy to restore the wall by repairing only the collapsed section.

Gidan

기단 基壇
Stylobate

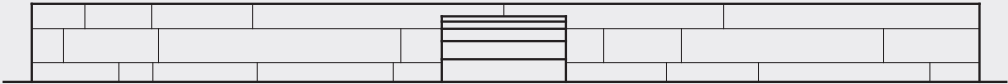
Platform structure that is built one level higher than the ground after acquiring a site and leveling the ground when erecting a building.

A stylobate is a structure that is needed to receive the building's load and transmit it evenly to the ground. In addition, this architectural element protects the building from rainwater and groundwater because it is built higher than the ground. Therefore, it prevents the house from tilting or sinking. Furthermore, by raising the structure higher than the ground, it makes the building more imposing and stately.

The stylobate is a universal architectural element that is found throughout East Asian architecture. Various forms of stylobates were used in almost all buildings, including private



Yanghwadang, a hall at Changgyeonggung, a Joseon Era palace in Seoul | National Folk Museum of Korea

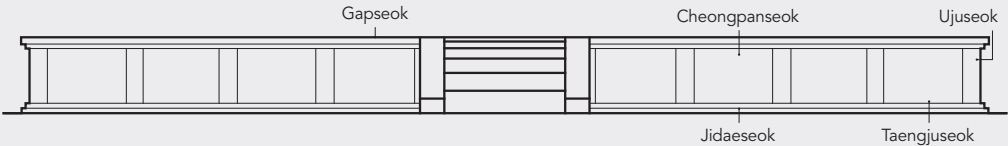


Geuknakbojeon, a Buddhist sanctum at Silleuksa Temple | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik·Dongnyeok

Gidan made of cut and leveled granite



Buseoksa Temple, Yeongju, Gyeongbuk | Kim Gwang-hyeon



Daengjeon Hall, Bulguksa Temple Sanctum | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik·Dongnyeok

Gidan built like wood furniture with granite



Goheung, Jeonnam | Kim Wang-jik

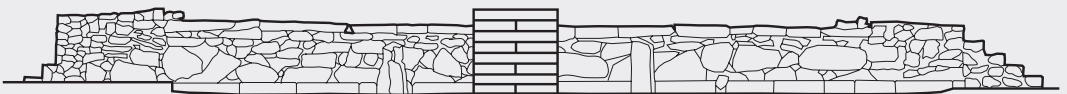


Easy Dictionary of Korean Architectural Terms | Kim Wang-jik·Dongnyeok

Gidan made of earth



Yangjindang, a Historical House in Hahoe Village, Andong, Gyeongbuk | National Folk Museum of Korea



Easy Dictionary of Korean Architectural Terms | Kim Wang-jik·Dongnyeok

Gidan made of natural stone

homes, not just palaces and the homes of powerful people. In short, the stylobate is a foundation that forms the basis of all houses. Therefore, it must be built sturdily and stably, and it can have several meanings according to the method and materials of construction.

Gulttuk

굴뚝
Chimney

Hole or facility that allows smoke to escape when a fire is burning.

A chimney is a facility that allows the smoke generated from a fire to be expelled to the outdoors.

Various remnants of chimneys can be seen among the ruins of houses on the Korean Peninsula. A typical example is the chimney of the *umjip* (earth house) that was excavated in Jungdo in Chuncheon, Gangwon-do. Remnants of a chimney can also be seen in the vertically rising part at the end of the *gorae* (the route by which the flames and smoke escape) of a cast iron furnace that was excavated from a 5th century tomb. A chimney is also depicted in the mural of a 4th century tomb, indicating that chimneys have been developing for a long time on the Korean Peninsula.



Gulttuk | Gyeongju Kim Clan Historical House in Seosan, Chungnam | Seo Heon-gang



Gulttuk | Joseon Era Head House of Chogangong Branch of the Yecheon Gwon Clan in Gyeongbuk | Seo Heon-gang



Gulttuk made of earthenware pipe | Gyeongju Kim Clan Historical House in Seosan, Chungnam | Kim Wang-jik



Gulttuk decorated with brick and tile | Joseon Era Gyeongbokgung Palace Amisan in Seoul | National Folk Museum of Korea



Gulttuk passing through stylobate | Joseon Era Unjoru House in Gurye, Jeonnam | National Folk Museum of Korea

However, the chimneys of that time were simply for expelling smoke, and they are different from the chimneys made after the adoption of *ondol* (a device that heats rooms by allowing the warmth of a fire to flow underneath the rooms). Looking at ruins in which *gorae* for heating rooms were found, there was a long channel by which smoke was expelled behind the building, as well as the remnants of a separately installed chimney. The chimney in these ruins is different from chimneys of previous eras in that the channel that brought the smoke to the chimney is separate.

On the Korean peninsula, various forms of chimneys were installed as *ondol* were installed in residential buildings. The chimneys' materials varied. Chimneys made from logs, boards, earthenware pipes (glazed and fired clay pipe), stones and dirt, tile chips, and bricks have been found. An *ondol* chimney's location, form, and material are external assessment factors by which it is possible to determine the region where a building is located or its economic conditions.

Gwangchang

광창 廣窓

Clearstory

Horizontal window installed at a high place on a wall or the upper part of a door.

Gwangchang are installed on the upper parts of outer walls or entrances. Because it is impractical to make doors tall enough to match the columns, they are segmented in an appropriate manner. When *gwangchang* are used solely for



Gwangchang | History of Housing Culture

natural lighting, they are made in a fixed form. However, if they are to be opened for ventilation, etc., they can be made in a form that opens outward or with several pairs of horizontal sliding doors.

The lighted surface of a *gwangchang* that is installed horizontally on a wall or the upper part of an entrance door can make the interior

appear brighter and taller. *Gwangchang* were used to decorate the ceremonial spaces of palaces or shrines where ancestors were honored or to impart a cheerful ambience to the interiors of homes. In particular, they were used to make the indoor spaces of late Joseon temples look brighter and more spacious.

Jeongnang

정낭

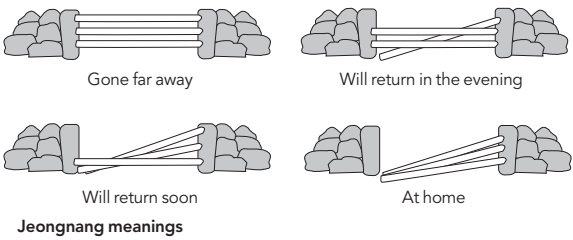
Wooden beam used instead of a main gate

Horizontal wooden beam placed between large stones or columns and used instead of a main gate.

Jeongnang refers to a piece of wood that serves as the main gate of a traditional house in Jeju Island, which is an island to the south of the Korean Peninsula. In Jeju Island, stones or columns were erected in pairs, and three holes were made in each of them so that thick wooden beams could be placed between them as an alternative to a main gate. The term *jeongnang* refers to a thick horizontal beam, but it can also refer to the main gate itself.

Jeongnang not only function as main gates, but they also function as signals. If the bottom-most of the three wooden beams is in place but the other two are not, it means that the homeowner is somewhere in the village. If two beams are in place, it means that the homeowner has gone to a nearby village. If all three beams are in place, it means that the homeowner has gone to some faraway place.

Jeongnang are convenient for utilizing space. When main gates are installed, they



Jeongnang and jeongjuseok | Jeju island | National Folk Museum of Korea

can be cumbersome to open and close, but if they are always left open, equipment and harvested crops can be transported more efficiently. In addition, they also served to notify visitors of the homeowner's whereabouts in an era when means of communication were not well-developed.

Jibung

지붕

Roof

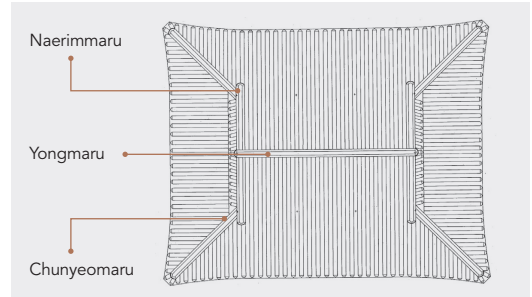
Topmost part of a building that blocks snow, rain, and sunlight.

Korean buildings consist mainly of three parts: the stylobate, the body, and the roof. The stylobate is generally made of stone and serves to block moisture from the ground and prevent

the wooden body from rotting. The body consists of columns and walls, and it serves to protect the occupants from the exterior. The roof sits on top of the body like a cap and blocks snow, rain, and sunlight so that the occupants can live comfortably.

The *umjip* (pit dwellings) of the primitive era were structures that did not have a stylobate or body but consisted solely of a roof covering a pit. *Umjip* were good at keeping in warm air but were vulnerable to moisture. Hence, as heating evolved, houses were moved to the surface, and roofs that were separate from the body were introduced at this time. After the Iron Age, the floorplan of the *um* (pit) evolved into a rectangular shape, and as a result, hip roofs and gable roofs were introduced to replace conical hip roofs.

When roofs are classified according to their material, the final finishing material determines the roof type. Among Korean traditional



Jibung ridge layout guide | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik-Dongnyeok

buildings, roofs made of rice straw are the most common. Such roofs are called *chogajibung*. Tile roofs are the next most common, and roofs are sometimes made of stone and wood as well.

Records have shown that roofs made of tile were used during the Gojoseon Dynasty, which was founded on the Korean Peninsula in the second or third century B.C. Roof tiles were made from clay and baked, requiring a great



Tile Jibung | Yeonan Kim Clan Head House in Yeonggwang, Jeonnam | Seo Heon-gang



Straw Jibung | Andong, Gyeongbuk | National Folk Museum of Korea



Oak bark Jibung | Samcheok, Gangwon | Han Seung-il



Shingle Jibung | Samcheok, Gangwon | Seo Heon-gang

deal of labor and cost. For these reasons, they were usually found in palaces, temples, and the houses of the wealthy.

The roofs of Korean buildings are large in terms of volume because the eaves protrude beyond the building's exterior walls and the roofs have a slope. Such roofs account for more than half of the overall facade. The surfaces of the roofs are sloped because this allows for faster drainage by accelerating the flow of rainwater. The curvature that is used for eaves and roof ridges is called a *hyeonsu* curve (catenary curve). A *hyeonsu* curve cannot be drawn by a compass but is the curvature that is created by Earth's universal gravitation. Being the least artificial, most relaxed curvature, the *hyeonsu* curve creates a naturalistic beauty. This is a special characteristic of Korean roofs and part of their architectural aesthetic.



Installing a tile roof | 1999 | National Intangible Heritage Center



Installing a straw roof | Lee Wang-gi

Jibungeongi

Jibungeongi

지붕엮기
Roofing

Act of covering the top of a house with various structures and materials.

A roof is an essential structural element that covers the house and protects the walls and columns. Furthermore, it also protects living spaces from the natural environment.

Once the roof's framework has been completed during house construction, material is placed on top of it to block wind and rain. This is called *jibungeongi* (roofing). The most often-used roofing materials were tile and straw. However, sometimes, tree bark or pine trees,

which were split, were used. Occasionally, clay slate that had been split into thin, wide pieces was also used. For straw roofs, the rice straw remaining after the grain was harvested was used. Roofs made of wood were often found in mountainous regions centering on the Taebaek Mountains on the eastern side of the Korean Peninsula.

Kkotdam

꽃담

Ornately decorated fence

Fence with text or designs in a variety of colors.

A *kkotdam* is a visually-appealing wall or fence that is decorated with ornate designs or engravings, like flowers or leaves. At the top of a *kkotdam*, a roof is formed by roof tiles or stones, similar to a *hanok* (Korean traditional house). The roof prevents rainwater from seeping into the body of the wall and gives the setting a sense of unity with the hanok inside the walls.

There are several methods of applying designs to *kkotdam*. The 1st is to directly engrave

the design on the surface of the bricks, stack the bricks so that the design is exposed to the exterior, and arrange them so that the design repeats. The 2nd is to join bricks with different colors horizontally or vertically to create diamond designs or text offering good luck. The 3rd is to use a relief technique on the bricks to represent the image in relief and to apply *samhwato* (a soil mixture of dirt, lime, mud, and stony clay) to the surroundings to decorate the fence like a folk painting.

Kkotdam retain the original function of a fence by marking boundaries while at the same time maximizing the fence's ornamentation by displaying designs on its surfaces.



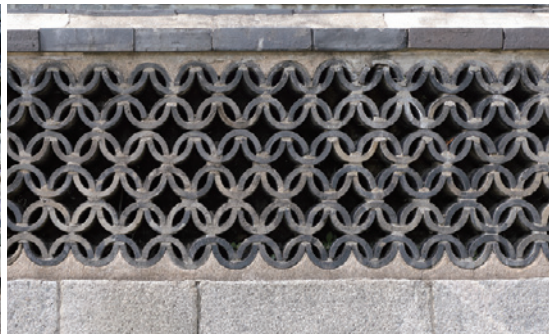
Stone wall of tomb of King Muryeong of the ancient Korean kingdom of Baekje (reproduction) | Songsan-ri ancient tomb in Gongju, Chungnam | 2019 | Kang Hui-won



Kkotdam in Gyotaejeon | Gyeongbokgung Palace, a Joseon Era palace in Seoul | National Folk Museum of Korea



Kkotdam in Sugangjae | Changdeokgung, a Joseon Era palace in Seoul | National Folk Museum of Korea



Yeongnongdam at Dongjangdae Command Post | East tower at Hwaseong, Suwon, Gyeonggi | National Folk Museum of Korea

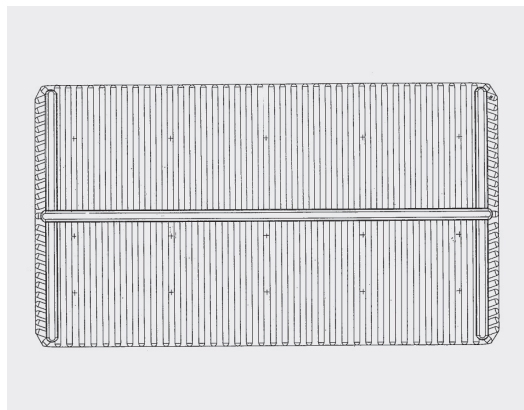
Matbaejibung

맞배지붕
Gable roof

Form of roof in which there are vertical sides only at the front and rear of the building.

The gable roof is the most simple and compact roof structure among the roofs used on Korean buildings.

Gable roofs were used throughout the medieval Goryeo Dynasty on the Korean Peninsula. Yet, in the early modern Joseon Era, hipped-and-gabled roofs gradually became popular. Gable roofs were found on houses of



Matbaejibung | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik·Dongnyeok



Matbaejibung | Andong, Gyeongbuk | Choi Ji-hyeon

all sizes, but they had the disadvantage of allowing rain into the house because their roof sides were open. Because of this, they were used for shrines, hallways, and auxiliary buildings instead of familial homes. For example, as Joseon Era buildings show, regardless of size, gable roofs were used on buildings that enshrined ancestral spirits as well as buildings that enshrined the ancestral tablets of dynastic kings and queens.

Moimjibung

모임지붕
Hip roof

Roof with surfaces on all sides in the shape of a square pyramid, hexagonal pyramid, or octagonal pyramid.

Moimjibung refers to a type of roof consisting solely of hip ridges in which the roof valleys meet at a single vertex without a main ridge. If the building's floorplan is square, its roof has the shape of a square pyramid called a *samojibung*. A hexagonal pyramid shape is called a *Yungmojibung*, and an octagonal pyramid shape is called a *palmojibung*.

Moimjibung were primarily constructed on special pavilions and pagodas. The Palsangjeon Wooden Pagoda at Beopjusa Temple, which is a Joseon Era (1392 – 1910) wooden pagoda, and the Daeungjeon Hall at Ssangbongsa Temple have *samojibung*. Among Buddhist sanctums, Wontongbojeon Hall at Beopjusa Temple and Gwaneumjeon Hall at Bulguksa Temple have *samojibung*. *Samojibung* are common because there are more square pavilions



Yungmojibung | Jeongja Hyangwonjeong at Joseon Era Gyeongbokgung Palace in Seoul | Cultural Heritage Administration



Samojibung | Wontongbojeon Hall at Beopjusa Temple in Boeun, Chungnam | 2004 | Kim Wang-jik

than hexagonal or octagonal pavilions in Korea. A *Yungmojibung* can be seen on Seunghwaru Pavilion at Changdeokgun, a Joseon Era palace. Palmojibung are exceedingly rare. One can be seen at Yeongchunjeong Pavilion at the Namhansanseong Fortress, which was built near Seoul.

The disadvantage of *moimjibung* is that the eaves protrude far outward while the inner surfaces of the roof are small so the positions of the hip rafters and eaves become a structural dilemma. Accordingly, when constructing these roofs, thick columns are used, and care is taken to join the columns and the hip rafters securely.

Mungori

문고리

Doorknob

Metal ring attached to the framework of a door, used to open, close, and lock the door.

In traditional houses, *mungori* were handles with which to open and close doors and windows, and were, therefore, generally placed in the middle of doors and windows. In addition, they could lock doors and windows, and, therefore, were devices used to prevent unwanted visitors from entering a room.

Various symbolic designs were created and



Panmun (door made of wooden boards) mungori | Jongno-gu, Seoul | National Folk Museum of Korea



Changho (window and door) Mungori | History of Housing Culture

placed on *mungori*. For example, some *mungori* had text craved into them to denote wishes for happiness and long life; others had animals, such as lions and dragons, carved into them. Such *mungori* were endowed with meaning, lucky omens, and guardian deities that chased away bad luck. In this way, *mungori* were both ornamental and practical.

Munjibang

문지방 門地枋
Doorsill

Piece of wood that traverses the bottom part of a main gate or the entrance door to a room.



Munteok | Joseon Era Ilju Historical House in Hamyang, Gyeongnam | Jeong Yeon-hak

Munjibang were placed at the boundaries between rooms or between the inside and the outside of doors. The *munjibang* is an architectural structure that was created to prevent dust, wind, bugs, and insects from entering the house. A main gate is said to be like a person's face, and the *munjibang* is also called a *munteok* (literally, gate chin) because it corresponds to the chin (*teok*) of the face.

The *munteok* was a place where a god resides; accordingly, it was considered an insult to the god if someone stepped on the *munteok*. Those who stepped on the *munteok* were sometimes scolded by their elders. In particular, it was considered very unlucky for a woman to sit on or step on the *munteok*. It was even worse luck for a bride to sit or step on the groom's *munteok*. During weddings in Korea, the groom or other relatives carry the bride into the house in their arms or on their backs to protect her from this danger. Also, it was once thought that blood brought about misfortune, and menstruating women were prohibited from stepping on the *munteok* for fear of upsetting the *munteok* god.

The height of the *munteok* was also a criterion by which the household's wealth and power were estimated. If the *munteok* was high, it meant that the family was high-ranking or wealthy, and it also indicated a boundary that



Dalmun | Gyeongju, Gyeongbuk | Jeong Yeon-hak

one should not cross carelessly. Because of this, the phrase “the *munteok* is high” is used in Korea to mean that it is difficult to enter or face a certain place.

Naeoedam

내외담

Wall made to block views

Wall built to separate the *anchae* (main house) and *sarangchae* (detached house used for receiving guests) and physically block interior and exterior views.

In the Joseon Era(1392 – 1910), the neo-Confucian principle of the internal and external dictated that men and women should have separate living spaces in the home. The *naeoedam* is a structure that physically separates the *sarangchae*, where men reside, from the *anchae*, where women reside. The *naeoedam* were installed to protect and isolate the *anchae*.

For the *naeoedam*, the goal of blocking views was more important than the function of blocking ingress from the outside. The *naeoedam* acted as a boundary that allowed women, who lived mainly in the *anchae*, to create

an independent space. Such boundaries took various forms such as fences, flowerbeds, and screens. In addition, *naeoedam* were shaped in a variety of ways, including straight lines and L shapes.

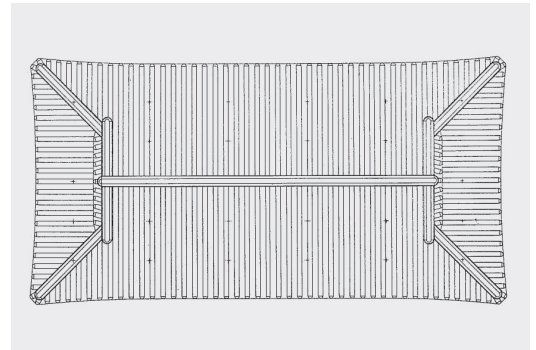
Paljakjibung

팔작지붕

Hipped-and-gabled roof

Type of roof with roof surfaces on all four sides and triangular walls on the sides known as *hapgak* (gables).

The *paljakjibung* is the most common roof type among the roofs on existing Korean build-



Paljakjibung roof blueprint | Easy Dictionary of Korean Architecture | Kim Wang-jik·Dongnyeok



Naeoedam | Heobaekdang Head House in Andong, Gyeongbuk | Choi Ji-hyeon



Paljakjibung | Andong, Gyeongbuk | Choi Ji-hyeon

ings. It was used mainly on the large *jeongjeon* (assembly halls) of palaces, and even today it is known as the most formal type of roof. The *paljakjibung* is known as a *hapgakjibung* (gable roof) because it has *hapgak* (gables), which are triangular walls on the sides.

The *paljakjibung*, the most recently introduced roof type, compensates for the shortcomings of the *matbaejibung* (gable roof) and *ujingakjibung* (hip roof). In addition, it is considered the most impressive type of roof because it combines the *matbaejibung* and *ujingakjibung* roof types, and it is large in scale, requiring a great deal of wood.



Eosumun Saeng ul | Changdeokgung, Jongno-gu, Seoul | National Folk Museum of Korea

Saeng ul

생울
Planting screen

Line of trees planted in a row as an alternative to a fence or to mark the fixed borders of a space.

A *saengul* is a line of trees that are planted in a row to mark the fixed borders of a space, like a fence. In addition to the commonly used evergreen trees, other species of trees that are used in *saengul* include bamboo, trifoliate orange trees, thuja trees, and spindle trees. As for *saengul* height, most were trimmed to come up to an adult's waist or chest; though, sometimes they grew to be taller than an adult. In particular, *saengul* that were made from trifoliate orange trees, which have thorns, were made slightly taller than an adult's height, and they were used at places of exile.

One type of *saengul* is the palace *chwibyeong*. The Chinese characters that make up the

word *chwibyeong* translate to “jade-colored folding screen.” From this name, one can imagine its beauty. In *chwibyeong*, the branches of the planted trees were sometimes bent and tied together; therefore, evergreen tree species with pliant branches were preferred. A fixed framework was built, and the trees within this framework were trimmed to create fences and entrances.

Saengul are characterized by the fact that living vegetation is trimmed and used according to purpose. Making use of unadorned nature, *saengul* were widely employed to fit the place and purpose.



Saeng ul | Sin Yun-bok | Part of Sanghwacheonggeumdo depicting a saeng ul | Joseon | National Museum of Korea

Soseuldaemun

솟을대문

Tall gate

Main gate that is built higher than the roofs of the adjacent walls.

A *soseuldaemun* is a type of main gate that is built higher than the adjacent walls. The introduction of *soseuldaemun* is related to the conveyances that were used by residents and visitors. The carts that were ridden by high-ranking officials were called *choheon* (輶軒). For a *choheon* to enter a house's front yard, the main gate had to be wide and tall. In addition, because the *choheon* had a wheel, a groove had to be made in the threshold or the threshold had to be removed to allow the *choheon* to pass.

The *soseuldaemun* was a structure that was created due to a functional change, but it grad-

ually became a symbol of the prestige and privilege of high-ranking officialdom. Later, the social class of people who had *soseuldaemun* began to expand, and the people in houses with the original *soseuldaemun* had them converted into *pyeongdaemun* (a main gate that is the same height as the adjacent walls). This is an example in which Joseon Era(1392 – 1910) buildings had symbolism that went beyond their basic functionality.

Ssariul

싸리울

Bushclover wood fence

Fence made from bushclover wood.

A *ssariul* is a fence made by arranging several bushclover trees or branches vertically in a row and weaving them together lengthwise like a screen. Bushclover branches are thin, soft, and flexible and cannot be easily broken.

Bajaul is a term similar to *ssariul*. *Baja* is a generic term for an item or fence that is made by irregularly weaving or interlacing bushclover, reeds, or bamboo. Therefore, a *ssariul* is a type of *bajaul*.



Lee Jin-rae Historical House in Boseong, Jeonnam



Udang Historical House in Boeun, Chungbuk

Soseuldaemun | Seo Heon-gang



Udang Historical House in Boeun, Chungbuk

Ssariul (Bajaul) | Japanese colonial period | National Museum of Korea



Ssariul | Korean folk village in Yongin, Gyeonggi | National Folk Museum of Korea

Todam

토담
Earthen wall

Wall made by piling up compacted soil.

A *todam* is a fairly simple type of wall made by compacting and piling up soil that has been mixed with water, taking advantage of the soil's moldable quality. There are two methods of making *todam*: a method that uses only compacted soil or sand and piles it up like an earthen rampart, and a method that

uses wooden columns and boards. In the first method, rounded clods of soil are made, or the soil is placed in a mold to create clods of a certain size, and these are stacked to create the *todam*. In the second method, formwork is built with wooden boards and filled with soil. The soil is compacted well, and once it has dried somewhat, more formwork is built on top of the existing structure, and the process of filling and compacting is repeated to create the *todam*. This method is called the *panchuk* technique.

After a *todam* is built with the *panchuk* technique and before the soil has completely dried, soil and sand are mixed with water and applied in a thin layer to the interior and exterior faces of the wall. This is done to smooth both sides of the *todam* and ensure durability. After the *todam* is built to the required height, rafters are made with assorted pieces of wood and placed on top, and a roof is made from straw or tiles. This allows the wall to last for a long time by preventing rainwater from seeping into the wall or stagnating on top of it.



Earth and stone wall | Korean folk village in Yongin, Gyeonggi



Panchuk todam | Hahoe Village in Andong, Gyeongbuk

Todam | National Folk Museum of Korea

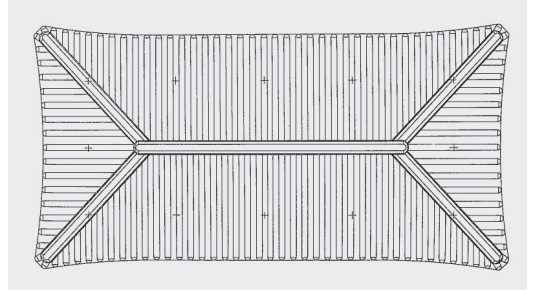
Ujingakjibung

우진각지붕

Hip roof

Roof with planes on the front, back, left, and right sides of the building.

In a hip roof, the planes of the roof in the front and back are trapezoidal, and the planes of the roof on the left and right are triangular. *Chogajibung* (straw roofs) are similar to hip roofs. There are two main differences between a straw roof and a tiled hip roof: (1) straw roofs are thicker because they have less waterproofing ability and (2) the roof planes form a gentle curve as they go upward and are made so as to not make corners, as corners are detrimental to the roof's waterproofing ability. Tiles can be used to make sleek, angled roofs because they



Ujingakjibung roof diagram | National Folk Museum of Korea

have excellent waterproofing ability.

Since hip roofs have roof planes on all four sides, the living quarters can be placed on the side of the house and, thus, can benefit from window access. In essence, this roofing style changed interior home arrangements because they allow the building to be expanded to the sides, not just the front.



House with Ujingakjibung | Manhoe Historical House in Bonghwa, Gyeongbuk | 2018 | Kim Wang-jik

Winmok

윗목

Seat away from the floor heater

Part of a room's floor that is far from the *agungi* (stoke hole) in a room equipped with *ondol* (floor heating).

Ondol, a device that heats rooms by allowing the heat from a fire to pass beneath the floor, is a feature of Korean housing culture that is uncommon in other countries. In rooms that are equipped with ondol, the *winmok* refers to a part of the room's floor that is far from the *agungi* (stoke hole). In the common etiquette of Korean traditional society, the *araenmok*, which was the warm space close to the *agungi*, was reserved for the household's adults and elders, while the chilly *winmok*, which had almost no warmth because it was far from the *agungi*, was given to young people.

The *winmok*, which remained chilly, was also used as a space for storing food. Liquor and *sikhye* (a sweet-tasting Korean traditional beverage) were fermented at the *araenmok* and then moved to the *winmok* for aging.

The *winmok* was also where furniture was placed to prevent the wood from warping due to excess heat and reduce the risk of fire, as wooden furniture was a serious fire hazard.

HOUSEKEEPING

살림살이

| | | | | | |
|---------------------|----------------------|-----------------|-----------------------|---------------------|---------------------|
| Bal 발 | Chanjang 찬장 | Horong 호롱 | Jeonjareinji 전자레인지 | Naengjanggo 냉장고 | Singkeudae 싱크대 |
| Bandaji 반달이 | Chantak 찬탁 | Hwaetdae 햇대 | Jokja 죽자 | Nallo 난로 | Sireong 시렁 |
| Bangjang 방장 | Chimdae 침대 | Hwaro 화로 | Jukbuin 죽부인 | Punggyeong 풍경 | Sopa 소파 |
| Bangseok 방석 | Deung 등 | Hwati 화티 | Juryeon 주연 | Pyeonack 편액 | Tellebijeon 텔레비전 |
| Boilleo 보일러 | Dwiju 뒤주 | Hwijang 휘장 | Jwadeung 좌등 | Pyeongsang 평상 | Uigeorijang 의결이장 |
| Boryo 보료 | Gakgesuri 각계수리 | Hyeonpan 현판 | Kokeul 코를 | Sabangtakja 사방탁자 | Yeonsang 연상 |
| Buseop 부섭 | Garigae 가리개 | Ibujari 이부자리 | Meoritjang 머릿장 | Sallimsari 살림살이 | Yeontan 연탄 |
| Butbagijang 불박이장 | Gaseureinji 가스레인지 | Jangjak 장작 | Mokgagu 목가구 | Semyeondae 세면대 | Yogang 요강 |
| Byeongi 변기 | Gobi 고비 | Jangnong 장롱 | Munbanggu 문방구 | Seoan 서안 | |
| Byeongpung 병풍 | Gyeongdae 경대 | Jari 자리 | Mungap 문갑 | Setakgi 세탁기 | |
| Chackjang 책장 | Ham 함 | Jedeung 제등 | Munpae 문패 | Siktak 식탁 | |

Bal

발
Screen

Generic name for a screen that is set up to block light in a room or to protect privacy by blocking the views of outsiders.

A *bal* is a screen of bamboo or reeds that hangs down in front of windows. *Bal* serve to block sunlight and protect privacy by blocking the views of outsiders while allowing wind to pass through. In *hanok* (Korean traditional houses), the *maru* (floor area) is open, and the interior is exposed if the room's windows are open. *Yang-ban* (noble) women put up curtains in the summer to block the views of outsiders.

Bal with red painted bamboo strips in the



Bal | Korean folk village in Yongin, Gyeonggi | National Folk Museum of Korea



Bal | Andong, Gyeongbuk | Choi Ji-hyeon

middle symbolized the royal family and were used at various royal events and palace buildings. Such *bal* were called *juryeom* and were hung up by the women of the royal family to block the views of outsiders.

Bal were decorated in a variety of ways. Some *bal* had designs on the joints of the bamboo; others were decorated with images of tigers, dragons, and deer or engraved with Chinese characters for health, good luck, and happiness.

Bandaji

반달이
Chest

A rectangular wooden box that sits on the floor.

Bandaji means a “lying box.” The front of a *bandaji* is divided into two halves, and the top half is used as a door.

As common people did not have *jang* (wardrobes) or *nong* (trunks), *bandaji* were essential for storing their clothes. *Bandaji* were basic *bonsupum* (furnishings for marriage) for common people and were placed in the *anchae* (main building) or *anbang* (main room), and blankets were placed over the topboard.

Bandaji were sturdy and convenient for storing items, and each household had several. *Bandaji* showed various regional characteristics according to the users' various needs, and *bandaji* which were custom-made according to need had various forms that diverged from the regular style. They were often combined with other styles of furniture and developed into unique styles.



① Bandaji
from Gyeongsang



② Bandaji
from Gyeonggi



③ Bandaji
from Jeolla



④ Bandaji
from Gangwon

Bandaji | National Folk Museum of Korea

① Width: 87 cm, Length: 44 cm, Height: 67 cm | Late Joseon

② Width: 107 cm, Length: 46 cm, Height: 86 cm

③ Width: 100 cm, Length: 44 cm, Height: 68 cm

④ Width: 94 cm, Length: 42 cm, Height: 83 cm

In the past, when traveling was arduous, *bandaji* were made locally from the materials available in each region; therefore, the characteristics of each region are shown the most clearly by *bandaji*. The *bandaji* of the northern Korean Peninsula were taller than the *bandaji* of the south, and the *bandaji* of the west were decorated with a great deal of metal ornamentation. In particular, *bandaji* from the Ganghwa and Bakcheon regions clearly show characteris-

tics that are unique to those places.

Most *bandaji* have hasp rings on their topboards for hanging locks, which makes it difficult to open their doors if there is something kept on their topboards. However, the *bandaji* from the Ganghwa region have hasp rings for hanging locks on the front sides of their topboards so that their doors can easily be opened and closed even if there is something kept on their topboards.

Bandaji from the Bakcheon region are decorated with cast iron and are also known as *sungsungi bandaji*. *Sungsungi bandaji* are made from limewood and are decorated extensively with openwork cast iron in the front.

Bangjang

방장 房帳
Curtain

Generic term for curtains that are installed to keep the interior of a room warm and to protect privacy.

Bangjang (房帳) is a generic name for curtains that are put up around the bed when sleeping or put up in front of windows to block sunlight and wind. In traditional houses, curtains were widely used for interior design because they

were easy to put up and store, and they could be very stylish and ornate.

In Korea, curtains were used to decorate the bedrooms of royalty and nobility, beginning in the era of the Three Kingdoms, an ancient state on the Korean Peninsula. This indicates that curtains were valuable ornamentation and were also needed to keep rooms warm. Such use of curtains continued through the Joseon Dynasty (1392 – 1910), an early modern state on the Korean Peninsula, and they can be seen in the main hall of the Jongmyo Shrine, which was built to enshrine the ancestral tablets of generations of kings.

Curtains were decorated with designs such as bats, dragons, peonies, the *sipjangsaeng* (10 animals, plants, and symbols that represent long life or immortality), and designs that represented good events, as well as embroidered text indicating long life and good fortune. These decorations were not only for an aesthetic effect but also served to enhance the prestige of one's family or the royal family. Because of this, Joseon Era curtains were used as *honsuyongpum* (furnishings for marriage) by the royal family and *yangban* (nobility).



Bangjang | Length: 241 cm | Joseon | Seoul Museum of History

Bangseok

방석 方席
floor cushion

Square-shaped floor mat that is put down for sitting on the floor.

A floor cushion was an everyday item that was suitable for a sedentary lifestyle in which people sat on the floor. It was useful during hot weath-

Then, in the 1960s, there was a regional social development movement for improved living conditions known as the Saemaeul Movement. During this movement, the newly developed high-efficiency briquette boilers gained popularity as Saemaeul Boilers and witnessed a variety of improvements in response to the realities of domestic life.

Boilers that used petroleum were introduced in large apartment complexes that were erected in metropolises such as Seoul, where their use began to spread, gradually replacing briquette boilers.

Given the prior use of *ondol* (floor heating) in the cold Korean winters, the use of hot water boiler-based room heating was inevitable. Likewise, changes in room heating methods and cooking fuel are closely related to improvements to kitchens and floorplan layouts of Korean homes. In particular, the complete separation of cooking and heating due to the introduction of petroleum-based boilers made indoor standing (western-style) kitchens possible.

Boryo

보료
Fancy mattress

Furnishing that was laid down as a room decoration in the *anbang* (main room) or *sarangbang* (room in detached house).

Boryo were laid down on the floor of the *anbang* (room for female householders) or the *sarangbang* (room for the men of the house) to cushion from the floor's hardness.

Normally, *boryo* refers to a mattress-type



Boryo (anseok and bangseok) | Seongyojang, a Historical House in Gangneung, Gangwon | National Folk Museum of Korea



Boryo set (1990s reproduction) | Unhyeongung Palace in Jongno-gu Seoul | National Folk Museum of Korea

furnishing that is laid on the floor, but it is also used as a generic term for *anseok* (item that is set against a wall and leaned on while sitting) and *bangseok* (small mat for sitting). They are filled with cotton or animal hair and are often wrapped in cloth and given decorative edging. In the Joseon Era(1392 – 1910), they were filled with cow or pig hair; nowadays, many *boryo* are filled with cotton and quilted.

Boryo were a very useful furnishing for people in traditional times who spent much

of their time sitting on the floor. Gradually, due to the influence of the Western lifestyle, sofas became popular as an alternative to *boryo*; however, *boryo* that have been redesigned to suit the modern lifestyle can be found in single-person households and households with young children.

Buseop

부섭

Stone that holds a brazier in place

Stone that holds lit fire in place for heating, lighting, and simple cooking in Jeju island.

In Jeju island, the *buseop* had three functions: lighting, heating, and cooking. A *buseop* was a large square stone with sides that were around 50 – 60cm with a depth of around 10 – 15cm. The brazier placed in the middle of the sangbang (room in a house where the householder resides) floor was typically used for illumination or basic cooking. The brazier in the kitchen was held in place by digging a hole in the dirt floor.

The *buseop* in the sangbang was generally larger than more easily-moved stone braziers.



Buseop | Stone Park in Jeju-si, Jeju island | Baek Un-cheol

The sangbang *buseop* was also used to cook *sanjeok* (beef and other meat cuts were cut into long pieces, seasoned with various spices, and cooked on skewers) during ancestral rites. As such, the *buseop* acted as a lighting, heating, and cooking device.

In the continental regions of Korea, *agung* were used for heating and cooking, and separate lighting devices were used for lighting. In contrast, *buseop*, which could provide lighting, heating, and cooking, were often used on the island of Jeju island.

Butbagijang

불박이장

Built-in closet

Closet (櫥) that is built into a wall for storing clothes, blankets, etc.

The installation of built-in closets increased as apartment construction increased; likewise, built-in closets have become common in new home construction. Built-in closets for clothes and bedding were first installed in Korean homes in 1959. However, due to the housing culture that was based on regular wardrobes, built-in closets did not become immediately widespread. It was only in the 1990s that the adoption of built-in closets began in earnest. Afterward, built-in closets were widely installed and have become familiar storage fixtures.

A built-in closet is made by using the inside of a wall to create a storage space and installing doors in the front. Unlike a normal wardrobe, it cannot be moved, and it has an advantage in that the space can be adjusted according to



Butbagijang | Nam-gu, Ulsan | 2010 | National Folk Museum of Korea

the size of the room and the interior can be designed to reflect the user's circumstances and preferences.

Byeongi

변기 便器
Toilet

Sitting or standing-type vessel for urine and feces.

In Korean traditional houses, the toilet or *byeonso* was located outdoors, requiring people to put their shoes on before going out to it. In the early 20th century, as the influence of western culture pervaded Korea, western-style houses were introduced. During this time, *hanok* (Korean traditional houses) were improved and spaces that combined a toilet and a *yoksil* (washroom) began to become common indoors. Western-style bathrooms were equipped with sitting toilets called *yangbyeongi*, which allowed menstruation to be dealt with indoors and provided good sanitary conditions. The installation of sitting toilets became common along with the advent of apartment buildings in the 1970s. Currently, high-tech bidet toilets are being developed to implement the best sanitary conditions.

Early on, two-piece toilets (the most basic and common type) were used. Later, various other types were developed, such as the one-piece toilet and the flush valve-type toilet. Today, bidet-type toilets and all-in-one toilets have been developed. Bidet-type toilets include seat bidets that are installed on the seats of normal toilets and integrated bidets.

Byeongpung

병풍 屏風
Folding screen

Object that is put up inside a room to block wind, conceal things, or as decoration.

There are records of *byeongpung* (屏風) being used since the era of the Three Kingdoms period-Goguryeo, Baekje and Silla, an ancient state. At that time, *byeongpung* were not everyday items but had special meaning; specifically, they were altarpieces related to ancestral rites.

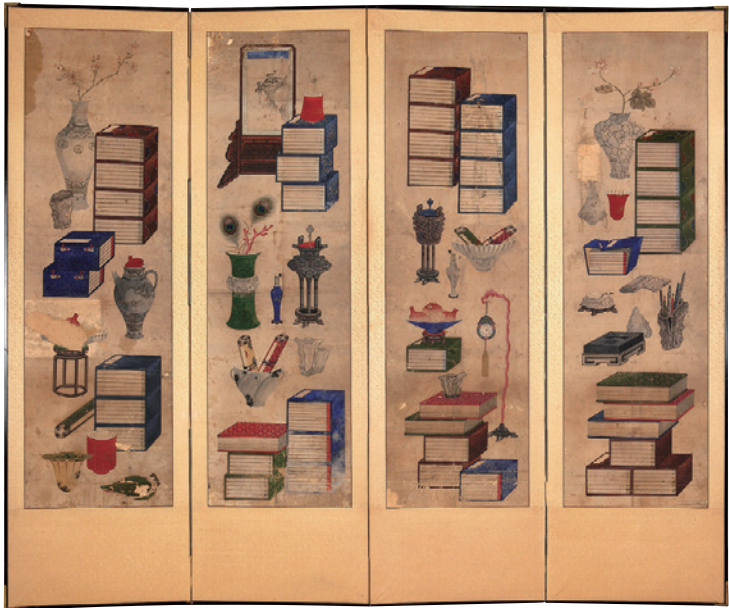
Byeongpung are made by attaching paper to a rectangular wooden frame and drawing images or text or performing embroidery on paper, silk, or hemp. They are made so that the panels are easy to fold and unfold. Considering the fact that they are folded, all *byeongpung* are constructed with an even number of panels from two to twelve panels (one panel is around 70cm). The content and style of their images varies according to their usage and purpose. The largest *byeongpung*, such as the 12-panel *byeongpung*, are sometimes divided in two and made in six panel sections so that they are easy to handle.

Byeongpung are essential furnishings that were used in ritual life, e.g., ancestral rites, weddings, and funerals. In daily life, they were used as background decorations in the *anbang* (main room) and *sarangbang* (room in detached house) of upper-class houses, placed in the area where the owner of the room sat.

The images on *byeongpung* varied greatly according to their function and purpose. In particular, *byeongpung* with peonies drawn on them were used for traditional weddings, *pyebaek* (a wedding-related ceremony), and celebration ritu-



2-panel Morandobyeong

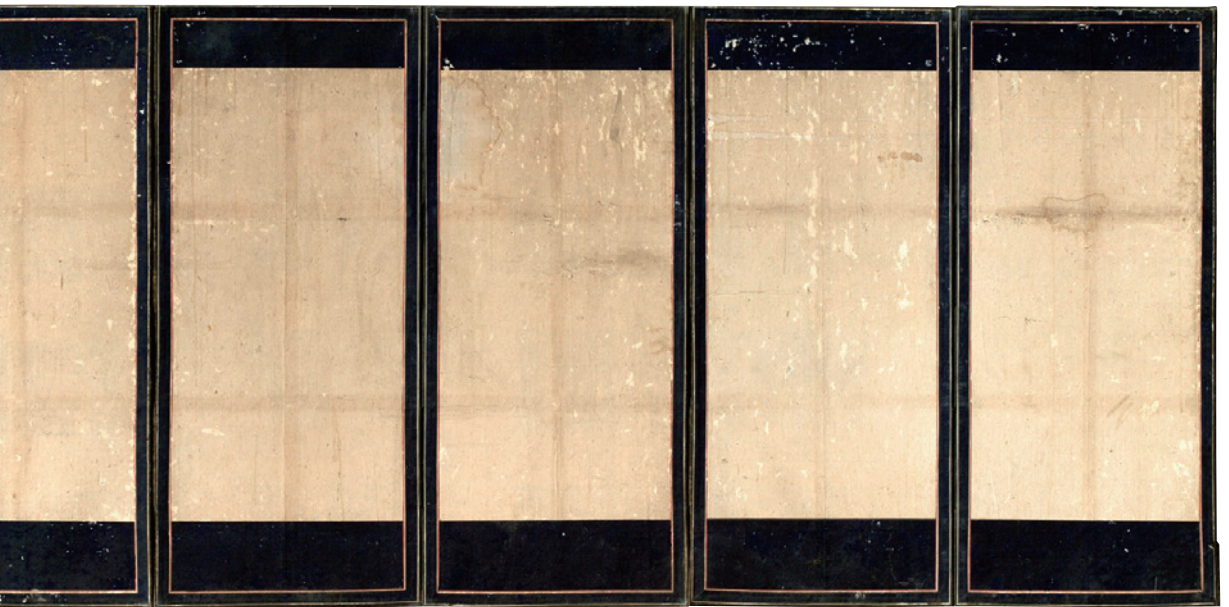


4-panel Chaekgadobyeong





8-panel Sosangpalgyeongdobyong



6-panel Sobyong

als. In the *anbang* of upper-class homes, beautiful background *byeongpung* with images of flowers and birds were used, and *byeongpung* with colorful embroidered flowers and butterflies were also favored. Embroidered *byeongpung* became widespread in the 1960s and 1970s as people became educated on various embroidery techniques.

Up through the 1980s, *byeongpung* were important *honsupum* (wedding furnishings for brides) in regions that maintained a conservative ethos. Even today, *byeongpung* are important background furnishings that must be provided during ancestral rites and traditional weddings in Korea. In addition, *byeongpung* are often used as important interior design elements that express the beauty of Korea in the modern interiors of hotels that have a traditional style, high-class restaurants that serve *hanjeongsik* (multi-course traditional Korean meals), and traditional Korean living spaces.

In sum, though *byeongpung* were first made as screening devices, they took on an important role as background decorations and became multipurpose interior furnishings that bring traditional art into daily life.

Chaekjang

책장 冊櫃

Royal ceremonial furniture

Furniture that stores items such as books and scrolls.

In Korea, a *chaekjang* is a piece of furniture used for storing books that needed to be readily accessible. The *chaekjang* had a thick frame, creating a sturdy structure where many books



Chaekjang | Width: 106 cm, Length: 39 cm, Height: 125 cm | Late Joseon | National Folk Museum of Korea

could be placed, and an austere—rather than luxurious—character, in keeping with the dignity of the owner of the *sarangbang* (the room where the male householder lives). Some *chaekjang* had doors for each shelf, while others had a single door for several shelves.

Chanjang

찬장 饌櫃

Cupboard

Furniture that stores items needed for everyday life and rituals, including food and dinnerware.

Chanjang were built to be sturdy, rather than ornamental. The dinnerware that was stored in the *chanjang* was made of metal, porcelain, and wood; therefore, its overall weight was quite heavy. In the 17th century, there was an increased demand for brass bowls, which made the weight of the dinnerware even heavier. Craftsmen kept this in mind when deciding upon the thickness of a *chanjang*'s frame, and



Chanjang | National Folk Museum of Korea
 ① Width: 102 cm, Length: 44 cm, Height: 152 cm
 ② Width: 36 cm, Length: 89 cm, Height: 91 cm

they built *chanjang* from sturdy wood.

Common forms of *chanjang* included *chanjang* with a wardrobe-type structure and *chanjang* with long legs. The wardrobe-type *chanjang* had thick boards and frames, which gave them a rustic appearance. *Chanjang* with long legs stored dinnerware and food; these were used on a daily basis, and, for convenience, housewives usually placed them in the kitchen. Their long-legged framework helped prevent moisture from the kitchen's dirt floor from seeping upward and provided proper ventilation.

Chantak

찬탁 饌卓
 Sideboard

Kitchen furniture where dinnerware is placed or food is stored.

The *chantak* performed the functions of both a table where dishes were placed and a cabinet



Chantak | Width: 85 cm, Length: 32 cm, Height: 156 cm | National Folk Museum of Korea

where food was stored. Because brass bowls and china were stacked on top of each other when they were stored, the *chantak* had to be able to withstand their weight. Therefore, craftsmen built sturdy *chantak* by using stout columns and thick boards for durability.

Chantak did not have a standard storage space, height, or width. The size of the *chantak* varied according to the space where it was located. They had multiple shelves ranging from two to four.

Chantak were built with more consideration for sturdy joinery between the simple columns and the boards (the pieces of wood that lay vertically between two columns) than decorative beauty.

Chimdae

침대 寢臺
 Bed

Piece of furniture with four legs and a flat horizontal surface for lying down and sleeping on.

Traditional Korean bedrooms were designed so that bedding could be spread over an *ondol* (heated) floor. However, since the 1950s, beds have become an important piece of furniture due to the influence of the standing (Western) life-style resulting from the shift toward apartments and renovated traditional Korean houses. As the use of beds expanded, the size of the domestic bed market has also increased to satisfy users of all age groups from young children to the elderly. Companies that specialize in beds are actively conducting research on eco-friendly beds, etc.

The Korean word for bed, *chimdae*, originally referred not to a piece of furniture but to bed-clothes that were spread out for sleeping. In the 16th century, the word began to refer to a piece of furniture as it does today, and from then on, the term *chimdae* included the bedframe, mattress, etc.

As the bedspread, pillow, and blankets are always lying on the bed, there is no need to spread the bedspread out on the floor or fold it back up when tidying up the bed. Beds save time during busy mornings each day, and they are easier to lie down on and get up from. This can be especially beneficial to the health of elderly people because it puts less strain on the back and legs.

Deung

등 燈

Lamp

Device illuminating a dark place with light.

In the past, lamps were vessels that contained fire for illumination. The shape of the vessel



Seong Hyeop | Tujeon (gambling with playing cards) | Late Joseon | National Museum of Korea

that contained the fire varied according to the material that produced the flame. Methods for lighting the fire also varied. Sometimes, fire-light was made by burning pine tree branches filled with pine resin; other times a resin or oil-soaked cloth was wrapped around the end of a long stick so that the bottom of the stick could be held, and the cloth was lit on fire.

Oils that were burned in lamps included vegetable oils such as soy and castor oil, as well as fish oils (魚油) from whales, sharks, and sardines, and animal oils and fats (油脂) from pigs and cows.

Another common item that was burned for lighting in Korea was the *cho* (candle), which was made by shaping solidified oil or beeswax into a cylinder shape and sinking a wick into it. Candles were normally used together with candlesticks to prevent them from falling over and starting fires. The *deungjan* (oil lamp) is a lighting device that was used more commonly than the candle in Korea. A small vessel was filled with oil and a wick was used to produce



①



②

③



Deung | Joseon | National Folk Museum of Korea

① Oil lamp stand and wooden lamp holder | Bottom Diameter: 31 cm, Height: 84 cm

② Brass candlestick | Height: 42 cm

③ Wax candle | Width: 3 cm, Height: 10 - 13 cm

firelight. The term *deungjan* refers to a small vessel that contains oil, and it also encompasses all traditional lamp devices.

Oil lamps were usually put on various forms of lampstands. Outdoors, stone pagodas were built, and *deungjan* were placed inside them. Lampstands could be used with candles as well as oil lamps.

Lamps can be classified into indoor and outdoor lamps according to the space where they were used. The exteriors of lamps that were used indoors were sometimes covered by a *bul-jip* (fire house). Such lamps used an indirect illumination style in which a box-shaped wooden frame was wrapped with paper or cloth so that the entire room was gently illuminated. Even outdoors, the exteriors of lamps were covered by paper, cloth, or glass to prevent the flame from being blown out by the wind.

As petroleum began to be imported into Korea, lamp fuel underwent significant changes. Due to the rapid conversion to petroleum, which was highly convenient and efficient, the shape of oil lamps changed to a cylindrical shape with a closed cover. The name used for lamps also changed to *horong*, and western-style lamps known as *nampo* were introduced. Even now in the 21st century, the name *deungjan* still remains, but its form is very different than what it was in the past.

After electric lamps were introduced in modern times, use of traditional lamps mostly disappeared from everyday life. However, not all traces have vanished. Candles are lit during ancestral rites (ceremonies in which food is offered to the gods or the souls of the deceased) and weddings, even under bright electric lighting. Lamps are also put up at *sangga* (喪家), which are the houses of families in mourning. And at traditional ceremonies,

small light bulbs are used like lamps. For lighting, oil lamps have been replaced by electric lamps; and although their use has dramatically declined, oil lamps can still be seen at various kinds of ceremonies.

Dwiju

뒤주
Rice chest

Furniture for keeping grain.

Dwiju had different uses according to their size. Rice was stored in large *dwiju*, and mixed grains were stored in small *dwiju*. Although their uses were similar, their shapes varied somewhat from region to region.

Typically, *dwiju* were square shaped with thick wood attached to the top and bottom of four sturdy columns and a cover on top. However, in the Gangwon-do region in the eastern part of the Korean Peninsula, cylindrical *dwiju* were made by hollowing out the insides of logs.



Dwiju | Width: 109 cm, Length: 72 cm, Height: 103 cm | Late Joseon | Chungnyeong Museum

In the Gyeonggi-do region near Seoul, *dwiju* were made with long legs to prevent damage from mice.

In the mansions of the upper class, three or four *dwiju* were placed in a shed or pantry. The middle and lower classes placed *dwiju* in the *daecheong* (main floored room) and used the tops of *dwiju* as shelves for jars and other small household items.

Gakgesuri

각계수리
Chiffonier

Furniture with several drawers used to store valuables or documents.

The name *gakgesuri* came from Japan. In Korea, it was called by the Chinese-style name *jeonggwe*. After the Imjin War, in which Japan invaded Joseon in the late 16th century, the name *gakgesuri* began to be used in the southern part of Korea. As commerce developed in the 16th and 17th centuries, the name spread and became widely used among the middle class (the Joseon Era(1392 – 1910) social class in between the *yangban* and commoners). During the Japanese colonial era in the first half of the 20th century, the name *jeonggwe* disappeared, having been replaced entirely by *gakgesuri*.

The *gakgesuri* is a valuable piece of furniture that was used in both the *anbang* (the center room in the house that was traditionally occupied by the female householder) and the *sarangbang* (the room used by the men of the house). These *gakgesuri* chests were used for storing medicines in most households. In fact, the



①



②

Gakgesuri | Joseon | National Folk Museum of Korea

① Width: 53 cm, Length: 32 cm, Height: 37 cm

② Width: 32 cm, Length: 56 cm, Height: 32 cm

names of medicines are written on the internal drawers of existing *gakgesuri* in Korea. Because *gakgesuri* have several internal drawers and are useful for sorting and storing valuables or documents, they are highly useful pieces of furniture even today.

Garigae

가리개
Twofold screen

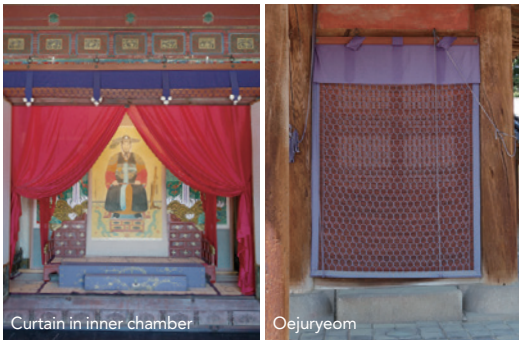
Generic name for screens installed on windows and doors.



Mungnando Garigae | Width: 60 cm, Height: 215 cm | Late 19th century – Early 20th century | National Palace Museum of Korea



Jangji | Gyeongchunjeon Hall at Changgyeonggung Palace in Seoul | Jeong Jeong-nam



Garigae | Hwaryeongjeon Shrine to King Jeongjo in Suwon, Gyeonggi | Jeong Jeong-nam

Garigae were installed to ensure privacy and prevent outsiders from peeking into the house. They were known as *jangji*, *jang*, and *bal* according to their purpose and composition material. *Jangji* were mainly used to divide space in floor-heated rooms; thus, they blocked the spaces between rooms and between rooms and the wooden floor area. *Jangji* were made like walls, using thick paper so that almost no light passed through.

Jang refers to *garigae* woven from cloth, and *bal* refers to *garigae* woven from silver grass or bamboo. *Jang* and *bal* were installed to supplement doors and windows or to function as ritual decorations or devices. *Jang* included screens of various purposes such as *hwijang*, which were similar to curtains, *gapjang*, which acted as en-

trances and exits, and *chajang*, which blocked the sun and wind and obstructed outsiders' view into the house.

Among *garigae*, the *jangji* became a structure within the house and evolved into a window that regulated the house's internal temperature and helped organize space. However, these windows, which were made of wood and paper, were unable to completely block cold air and sounds due to the nature of the materials.

Gaseureinji

가스레인지
Gas stove

Device that uses gas as fuel to heat and cook food.

In Korea, the widespread use of gas-fueled stoves began in the 1960s. In the 1970s, the use of gas stoves gradually spread as household gas supply conditions improved and gas stoves were produced domestically. By the latter half of the 1980s, the use of gas stoves had spread even into rural areas. Since the 2000s, there use of gas stoves has declined as more people eat out at restaurants or eat prepared meals due to an increase in single-person and dual-income households. In addition, the installation of electric stoves is increasing in new residential construction, and gas stoves have to compete with microwave ovens and electric stoves.

The introduction of gas stoves is closely related to the spread of standing kitchens (kitchens that have dishwashers, counters, ranges, cabinets, etc.). Gas stoves produce less odor than briquettes or oil stoves, and they produce



1970s Gaseureinji advertisement | 1977.6.15 | Maeil Business Newspaper

a strong flame that is easy to control. With two or more burners, cooking time can be reduced by cooking dishes simultaneously. As such, the installation of clean, odorless gas stoves has influenced the use of the kitchen as a space for eating.

are carved on paulownia wood with good grain, or a bamboo frame is bent into a geometric design to convey an emphasis on aesthetics and ornamentation.

Gobi

고비

Furniture for storing documents

An indoor object that is hung on the wall and used to store letters and scrolls.

Gobi were used to store the owner's documents and letters as well as to decorate the walls. The *gobi* form that was passed down to modern times was developed in the late Joseon Era after the 17th century when the size of living spaces increased and there was available space on the walls.

Gobi are made from sturdy wood such as pine. Inscriptions or the Four Gracious Plants



① **Jukje Gobi** | Width: 24 cm, Length: 56 cm
Joseon | National Museum of Korea

② **Gobi** | Width: 28 cm, Length: 106 cm
Joseon | National Folk Museum of Korea

Gobi for women were made by creating designs with various colored papers and attaching them to the *gobi*. There was also a paper comb box *gobi* that could store implements for combing hair.

Gyeongdae

경대 鏡臺
Mirror stand

A makeup table that is used when applying makeup and an instrument for storing cosmetics and toiletries.

A *gyeongdae* (鏡臺), also known as a *hwagyeong* (座鏡), is a cosmetic instrument with a mirror attached to the inside of the lid that is useful for applying makeup.

This furniture piece was given the name *hwagyeong* (seat mirror) because the user views their own face and applies makeup from a seated position. Users applied makeup and styled their hair, etc. while looking in a mirror attached to the lid. The *gyeongdae*'s drawers stored various cosmetics, cosmetic tools, and accessories.

The surface was lacquered, and the quality of the *gyeongdae* was enhanced by various colors, ornate designs, and ornamentation.

The *gyeongdae* cosmetic device was mainly for women, but men used them as well. The *seonbi* (intellectuals) of past Korean society believed that proper decorum began with wearing the proper clothes. In addition, a device such as a *gyeongdae* was necessary for men to style their hair, including their topknots, which they could not see without a mirror. Some *gyeongdae*



① Gyeongdae

② Bitjeop
(Comb box)

Gyeongdae | Joseon | National Folk Museum of Korea

① Width: 18 cm, Length: 14 cm, Height: 12 cm

② Width: 23 cm Length: 36 cm, Height: 27 cm

for men were made by combining a *hwagyeong* with a wooden seat.

In the past and still today, women's cosmetic tools are the main *honsupum* (furnishings for marriage) given to a bride. In the past, the *gyeongdae* constituted the main part of the *honsupum*, and today, a makeup table serves that purpose.

Ham

함 函
Box

Square container where clothes or other items can be placed.

A *ham* is a box that is used to store items. Sometimes, precious items were stored in *ham*.



Ham | National Folk Museum of Korea

① Marriage ham decorated with mother-of-pearl | Width: 70 cm, Length: 39 cm, Height: 23 cm | Late Joseon

② Ham for documents | Width: 35 cm, Length: 18 cm, Height: 22 cm | Joseon

As such, *ham* usually had locks. In addition, there were handles on both sides so that they were easy to carry.

In today's Korea, furniture-making technology has greatly improved, and traditional *ham* are rarely used. However, the term *ham* is used when gifts are sent from a groom's household to the bride's household before a wedding. Most of these gifts are not sent in boxes made of wood but in modern-style bags; nevertheless, these gifts are still referred to as *ham*.

Horong

호롱

Kerosene lamp

Small jar-shaped lamp that contains kerosene and has a wick on the lid.

A *horong* is a lamp used to make light with kerosene. The light that is made by a *horong* is called a *horongbul*.

When *horong* were first used, the firelight was reddish, and the kerosene gave off a harsh smell as it burned. Nevertheless, due to their economic benefits—whereby one *hop* (a unit of around 180ml) of kerosene could last for ten nights, they were used widely. After kerosene imports began, *yudeung*, which used kerosene as fuel, came to be widely used instead of traditional *deung* (燈), which used honey wax or animal/vegetable oils. *Yudeung* gradually replaced Korea's traditional oil lamps due to advantages such as the brightness of the light, the ease of purchasing oil, and their longevity.

Such lamps were called *horong* because they were shaped like small jars, and they were widely used as kerosene lamps along with *nampodeung* (lanterns) until the widespread availability of electricity in the 1970s. *Horong* were made into the shape of a small bottle



Horong | Joseon | National Folk Museum of Korea

① Nampodeung | Bottom diameter: 17 cm, Height: 30 cm

② Double-wick horong | Bottom diameter: 7 cm, Height: 13 cm

from materials such as porcelain, glass, brass, and tin. They were rounded at the bottom so that they could hold kerosene, and a small hole was made in the lid at the top to insert a wick for lighting the fire. They were once called “the rich man’s (富者) lamp” because kerosene was expensive.

Hwaetdae

헷대
Clothes rack

Long rod-shaped device for hanging clothes.

In Korea, a horizontal wooden rod that is placed in a birdcage or chicken coop for the birds to sit on is called a *hwae*. An old-style clothes rack that was made in the shape of a simple round rod without any special ornamentation was called a *hwaetdae*. A string was tied to both ends of the rod, and it was hung up on the wall so that wrinkle-prone items such as official dress clothes and long skirts could be hung up and organized easily.

Hwaetdae were made slightly longer than a standard walking stick using varnished bamboo, paulownia, or other assorted trees. The

hwaetdae allowed long clothes to be organized easily, but it had the disadvantage of letting clothes get damp because it was hung against the wall. As a convenient means of storing clothes for short periods, the *hwaetdae* was an everyday implement that remained close at hand during daily life. In addition, it was suitable for traditional living spaces, which were not large, because it did not require any extra space to store long clothes without wrinkling them.

Hwaro

화로 火爐
Brazier

Device containing a charcoal fire that was used mainly for cooking food or providing supplementary heat to rooms.

Hwaro were used for a variety of purposes in daily life, including preserving embers and cooking simple dishes. During the cold winter months, they were used as supplementary heating devices.

Hwaro were made from cast iron, brass, and stone. In most cases, they had a round shape.



Hwaetdae | Length: 117 cm | National Folk Museum of Korea



Hwaro | National Folk Museum of Korea

Some of them were engraved or painted with auspicious phrases or patterns that were considered lucky omens.

Hwaro performed very important functions in the house. In most houses, it was believed that embers influenced the household's fortunes. Mothers-in-law passed down *hwaro* containing embers to their daughters-in-law from generation to generation.

If a daughter-in-law had to go to another house to borrow their embers, this was thought to reveal her incompetence as a daughter-in-law. If a family moved out of their parent's home (宗家) to start a new home (分家), the eldest son entered the new house first, carrying a *hwaro* containing embers.

There was also an etiquette that had to be followed regarding the *hwaro*. When a guest or elder person visited, the *hwaro* was placed close to them to express warm feelings.

dirt-covered floor space within a home) or kitchen and used to bury the charcoal that is used as embers.

In the past when matches were unavailable or scarce, it was very important to keep a fire lit. Embers were the most important thing for keeping a fire lit, and the *hwati* was a device that was used to store embers.

The shapes of *hwati* varied from house to house, but in general, a ledge with a height of 10 to 20cm was created at the bottom part to prevent the ash from spilling out. In addition, the bottoms of *hwati* were deep so that large amounts of ash could be put inside to keep the embers for long periods of time.

Hwati embers were used to light the fire in the *agungi* (stoke hole), and their warmth was used to heat the barn that was attached to the *bongdang*. They were also used to keep food warm and to keep humid salt pans dry. The ashes that were produced by the *hwati* were used as fertilizer.

Today, the custom of using *hwati* to store embers has disappeared, but traces of the practice of carefully storing embers in *hwati* still remain in traditional Korean houses.

Hwati

화티

Stationary brazier

Fixed brazier installed in the *bongdang* (a



1977

Hwati | Samcheok, Gangwon | National Folk Museum of Korea



1991

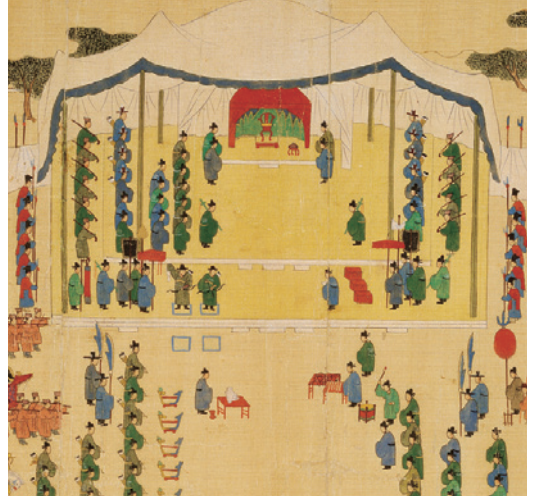
Hwijang

휘장 揮帳

Curtain

Curtain that encloses spaces to divide or protect them.

A *hwijang* refers to an enclosing curtain made by joining together several pieces of soft fabric. Scholars speculate that *hwijang* were used for long periods of time because they were easy to use as protective screens and could divide spaces in an era when the division of indoor spaces was not well-developed. Looking at *uigwe* (books which record the progress of an event in detail from start to finish so that they can be referenced later during major events in the kingdom) and paintings of royal court events from the Joseon Era(1392 - 1910), it appears that the use of *hwijang* was very structured and well-developed. In most of the paintings of large parties and events from that time, curtains were put



Hwijang | Part of Daesaryedo | Joseon | National Museum of Korea

up along the outer boundary of the yard, while *hwijang* were hung at entrances so that people could come and go easily.

Hyeonpan

현판 懸板

Signboard

Plate that is engraved with text or a picture and hung on a wall or over a door.

Originally *hyeonpan* referred to a wooden board that had a poem engraved into it that announced regularly repeating events and was hung in a gazebo. However, architecture styles transitioned to modern Western forms, and Japanese-style *hyeonpan* were introduced during the Japanese colonial period.

Accordingly, *hyeonpan* came to refer to a wooden board that had the name of an organization or group written on it that was hung at the main gates of the organization's location.



Hwijang | Tomb mural of Anak Tomb No. 3 | Goguryeo



Hyeonpan | Korean folk village in Yongin, Gyeonggi | Kang Hui-won

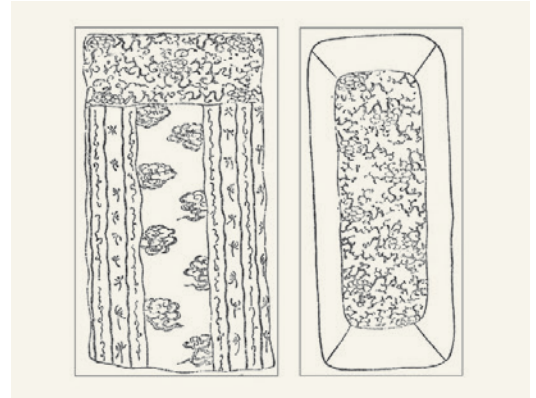


Hyeonpan hung at modern building | Mapo-gu, Seoul | 1981 | National Archives of Korea

In today's Korea, importance is placed on the ceremony for hanging a *hyeonpan* at a new building when an organization relocates or is newly set up; this ceremony is called a *hyeon-pansik*. One notable characteristic of *hyeonpan* is that large ornate *hyeonpan* are hung at the main gates, and smaller *hyeonpan* are hung at the back gates.

Peninsula, bedding mattresses were stuffed mainly with cotton or floss from silkworm cocoons and bulrushes (irises, which bloomed in the summer and were similar to cotton when dried). Animal pelts such as dog and badger pelts were also used as filling.

One feature of Korean blankets is that they have *git* and *dongjeong* (cloth that is attached along the perimeter or the top and bottom of the blanket for decoration). Blanket *git* were 20 – 30cm wide and were often made of red material or material whose color differed from the main body of the blanket. The *dongjeong* was a white cloth that was added to the part of the blanket that touched the face. This was good for hygiene because the user could easily see when the *dongjeong* was



Ibujari | Cheongsokgimun | National Library of Korea

Ibujari

이부자리
Bedding

Bedding such as blankets and floor mattresses.

Since the time of the Joseon Dynasty(1392 – 1910), an early modern state on the Korean



Late 20th century reproduction of Ibujari | Unhyeongung Palace in Jongno-gu, Seoul | 2013 | Korean Tourism Organization·Lee Beom-su

dirty, and it could be removed, washed, and replaced frequently.

Among the traditional bedding artifacts that still exist in modern day Korea, the oldest is a pillow that was unearthed from the tomb of King Muryeong of the Baekje Dynasty, an ancient kingdom on the Korean Peninsula, in the early 6th century.

Jangjak

장작 長斫
Firewood

Wood fuel from split logs.

Before briquettes became common as household fuel, logs were split into pieces and used as the highest quality fuel for heating and cooking. This fuel was called *jangjak* (firewood). Using the firewood prevented wood from being wasted and increased heat generation. Firewood was sometimes chopped by one of the men of the household, but there were also people who chopped firewood for money.

Traditional Korean families had to secure sufficient fuel before the long and cold winter to complete their winter preparations. In cities, firewood was not readily available, and stores that sold firewood were always crowded.

After the 1960s, the government enacted a reforestation policy that effectively prohibited the use of firewood in cities and recommended



Jangjak | Korean folk village in Yongin, Gyeonggi | National Folk Museum of Korea

the use of briquettes and oil. In farming villages as well, improvements to *agungi* (stoke holes) were promoted. Later, the use of firewood greatly decreased as new houses and apartment buildings were constructed. However, firewood is still used for traditional cooking and barbecues.

Jangnong

장롱 櫥籠
Armoire

Furniture for storing clothes, a compound word combining *jang* (wardrobe, 櫥) and *nong* (trunk, 籠).

During the Joseon Dynasty(1392 – 1910), an early modern state on the Korean Peninsula, *jang* and *nong* were very valuable because they were solely for the yangban (nobility) and the wealthy. As the economy grew after the 18th century, *jang* and *nong* became essential *honsupum* (marriage furnishings) for wealthy yangban families. Jointly, these items were referred to as *jangnong*.

Jang, which were used to store clothes and bedding, had hinged doors on each of its one to three levels (and in rare cases, five levels). *Jang* were essential pieces of furniture that were placed in the *anbang* (the room belonging to the housewife). As the size of houses increased due to the 18th century economic recovery, the size of furniture and the demand for furniture increased.

Nong was originally a box-shaped piece of furniture made by weaving bamboo strips on a wooden or bamboo frame and covering it with a lid. Commoners made light and sturdy *nong*



Jang with three levels | Width: 116 cm, Length: 61 cm, Height: 171cm | Joseon | National Folk Museum of Korea



Nong with two levels | Width: 74 cm, Length: 39 cm, Height: 201 cm | Joseon | National Folk Museum of Korea

from easily obtained willow branches and used them not only for storing clothes in the house but also for transportation.

Jari

자리
Mat

A mat that is placed on the floor to keep a space clean or for ornamental or ritual purposes.

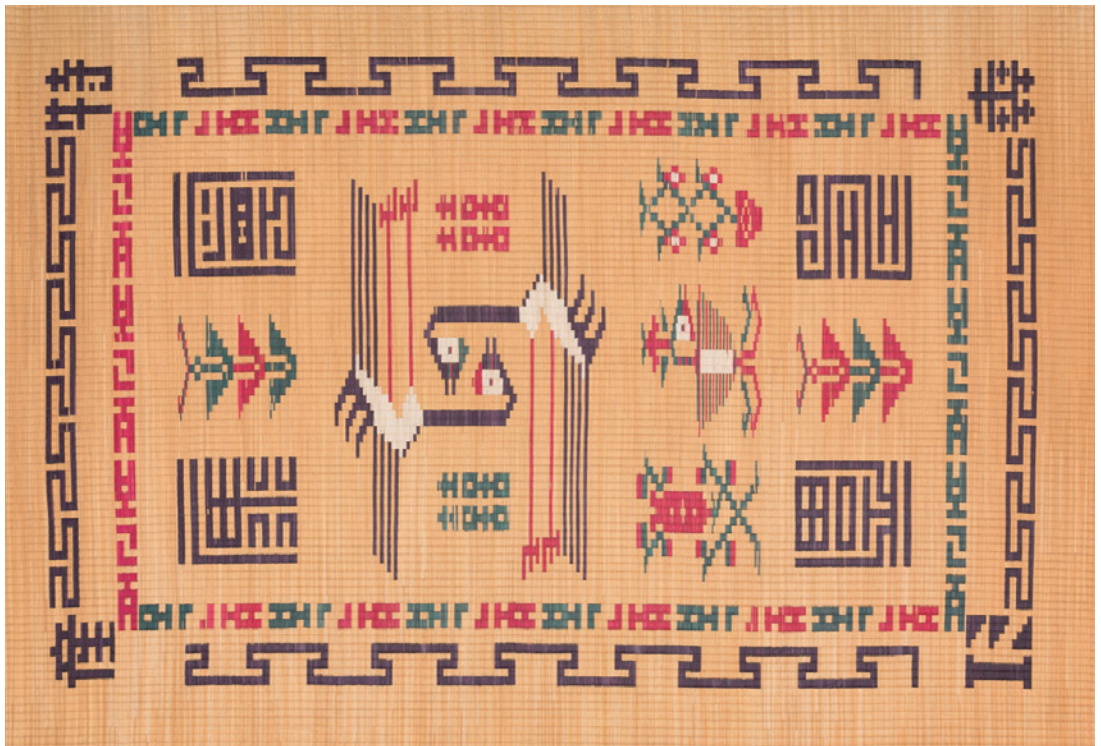
Jari refers to a mat that is placed on a brick or dirt floor for cleanliness or ritual purposes. Among types of mats, *jari* are made using straw, thatch, bulrushes, or rushes to cover floors. A large mat that is made by connecting *jari* is called a *jiui*. The *yangtanja* (rugs) that came



Drawing of a *jari* | Portion of Incheongjeonjinhado Musinjinchando | Joseon | National Museum of Korea

from the West in the late 19th century are also a type of *jari*.

The *jari*, a household item used widely by everyone from common people to government offices, acted as a sublayer for ondol (floor heating), *maru* (wooden floors), or black brick floors. In high-status buildings, high-quality *jari* were laid down for decoration and to give the build-



Hwamunseok (patterned *jari*) | Post-liberation | National Folk Museum of Korea

ings significance. In such cases, the *jari* were made of bulrushes or rushes, which are large grass-like wetland plants. Rushes without patterns were called *baekmunseok*, and rushes with patterns were called *hwamunseok*.

Jedeung

제등 提燈
Lantern

Lamp with a handle that can be carried around.

A lantern was an essential everyday item for nighttime trips, and it was also used as a portable item in rituals and ceremonies. During weddings, people used the *cheongsachorong*, a form of lantern used by a crown prince or a high-level official. Weddings were unique in that they allowed people to enjoy luxuries that went beyond their social class because they were the most important ceremonies in the lives of common people and were held only once in a lifetime. The red and blue colors of the lantern not only symbolized the creation of a new family through the union of the husband and wife but also represented the hope for marital happiness and harmony between the husband and wife.

The frames of lanterns were usually made from metal wire, brass, and wood. The surfaces of lanterns were covered with paper or silk, and the bottoms and tops were left open to allow for air circulation. Rings or handles were attached at the top so that the lantern could be easily carried around. Once glass imports began, glass was placed in the frames.



Jedeung | Joseon | National Folk Museum of Korea

Jeonjareinji

전자레인지
Microwave

Household appliance used to heat, thaw, or cook food by passing electromagnetic waves through the moisture in the food.



Jeonjareinji | National Folk Museum of Korea

Household microwave ovens first appeared in Korea in 1979. By this time, commercial microwaves had already reached urban restaurants and other establishments in Korea, but microwaves were still unfamiliar to the average person.

As Korean corporations began producing microwaves in earnest in 1980, the microwave market became competitive. However, the spread of microwaves was very limited because the microwave food market in Korea was almost nonexistent. Later, the use of microwaves gradually increased as low-price microwaves were introduced, “Korean-style” microwaves for cooking Korean food were developed, and manufacturers began to sell various types of microwaveable foods. Starting in the mid-1990s, the use of microwaves at home increased as the types of microwaveable foods became more diverse, including instant rice.

Microwaves developed alongside the market for frozen and retort pouch foods. Since the 2000s, microwaves have essentially become a household necessity as the types of microwaveable foods have become more diverse and the ready-to-eat meal market has grown.

Jokja

족자 簇子

Scroll

Interior decoration in which a painting or calligraphic work is created on traditional Korean paper and hung on the wall as decoration.

Scrolls (簇子) are made for decorating rooms by hanging paintings and calligraphic works on the wall.

A scroll is made by first creating a painting or calligraphic work and then attaching paper or silk to the sides and the top and bottom to decorate it. Rods are connected to the top and



①
Scroll of bamboo
Mukjukdo
Width: 47 cm,
Depth: 101 cm

②
Scroll box decorated
with mother-of-pearl
Width: 63 cm,
Length: 17 cm,
Height: 16cm

Jokja | National Folk Museum of Korea

bottom, and hooks and string are added to hang the scroll on the wall. Scrolls can be rolled up and stored so that they do not occupy much space and are easy to use.

Scrolls have various purposes such as ceremonies, record-keeping, and viewing. Royal scrolls included portraits of the king and portraits of meritorious retainers, which were given to those who performed meritorious deeds. The king's writings and calligraphy were also made into scrolls.

Among the middle and upper classes of the Joseon Era(1392 – 1910), there was a widespread custom of framing or creating scrolls from paintings and calligraphy that were made by one's ancestors or ancient sages.

Jukbuin

죽부인 竹夫人
Dutch wife

Bedding made from bamboo woven into a round shape.

The *juk* in *jukbuin* refers to bamboo, and the *buin* refers to a wife. *Jukbuin* were made to be as long as the user's height and had a cylindrical

shape suitable for embracing while lying down and sleeping.

Jukbuin, which were made from bamboo strips, allowed for good ventilation and comforted the person using them. The cool feeling of the bamboo was also refreshing in the heat. Because of this, the people of past eras used *jukbuin* as a "relaxation tool to relieve tiredness" on hot, muggy days.

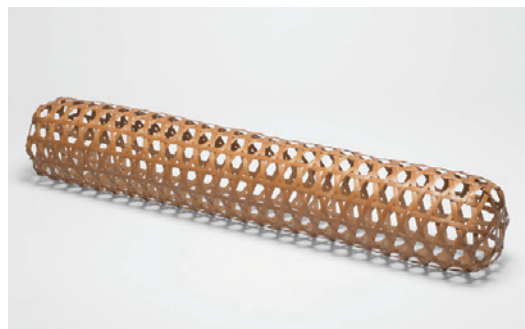
Juryeon

주련 柱聯
Pillar print

Phrase that is written and posted on a building column or wall.

Juryeon refers to text posted on a column. Favorite phrases were written as calligraphy and posted, or they were engraved on thin boards and hung on columns. Even now, *juryeon* can easily be found at palaces, temples, and the houses of the Joseon Era(1392 – 1910) ruling class; the presence of a *juryeon* indicates that a building is prestigious.

The *juryeon* of palaces were engraved with lines of poetry about various subjects, including tributes to nature and the required virtues for monarchs. The *juryeon* at temples contained Buddhist scriptures and the words of great monks. *Juryeon* in the *banga anchae* (a building in a house that was mainly used by women) of the Joseon Era ruling class often had content about female chastity and the disciplining of children, while *juryeon* in the *sarangchae* (a building that was mainly used by the male householder) allowed the householder



Jukbuin | Length: 120 cm | Post-liberation | National Folk Museum of Korea



Juryeon posted on column | Geonjae Historical House in Oeom Village, Asan, Chungnam | Seo Heon-gang

to demonstrate his taste for the arts to visitors through self-penned works or poems by intellectuals and master calligraphers.

Jwadeung

좌등 坐燈
Indoor lighting

Light made for indoor use by covering a box-shaped wooden frame with paper, cloth, etc.

A *jwadeung* is an indoor light crafted from wood or iron into a circular or rectangular frame in which a candle or oil lamp is placed.

This light is an indirect lighting method that lights the entire room softly. *Jwadeung* were sometimes used in pairs, and many of them were very luxurious and beautifully carved or patterned.

During use, they stood on the floors of indoor spaces, but iron handles were attached to their topboards so that they could be picked up easily and moved. Hinged doors and windows were attached to one side or all sides of the lamp's body. The windows were covered with traditional Korean paper or white silk, which created cozy, indirect lighting and projected the patterns on the cover. Drawers were placed below the hinged doors to keep small tools that were needed to light the lamp.



Jwadeung | Joseon | National Folk Museum of Korea

① Width: 24 cm, Length: 24 cm, Height: 75 cm

② Width: 30 cm, Length: 30 cm, Height: 100 cm

Kokeul

코글
Fireplace

Semi-cylindrical or semi-conical facility for lighting and partially heating houses in mountain villages and farming villages.

The conical or cylindrical fireplaces were called *kokeul* due to their resemblance to a person's nostrils. In Korean, *ko* means nose, and *gul* means cave. *Kogul* transformed into *kokeul*. The *kokeul* was used to light and heat the insides of houses during winter using the resinous knots of pine trees, which could easily be found near houses in an era when candles and oil were scarce. *Kokeul* were used mainly in houses in mountainous regions and farming villages.

Kokeul were installed close to the ceiling, which aimed to maximize the partial heating effect by making the *kokeul* column longer and to expel smoke. Normally, the *kokeul* was wide at the bottom and became narrower toward the top. The top part of the *kokeul* is tilted slightly so that the smoke that is expelled from the *kokeul* can escape easily.

The exhaust hole that expels the smoke to the outside does not have a dedicated chimney and is placed in the corner of the kitchen ceiling. The smoke that is expelled via the *kokeul* hole goes between the shingles or oak bark that covers the roof or through a "magpie hole" (a ventilation hole in the ceiling) and is expelled outside the house. The process of expelling the *kokeul* smoke to the outside also serves to extend the lifespan of the shingles or oak bark by



Kokeul | Samcheok, Gangwon | Han Seung-il



Kokeul | Samcheok, Gangwon | 1991 | National Folk Museum of Korea

exterminating various insects and preventing the roof material from retaining moisture.

Meoritjang

머릿장

Chest of drawers set at the bedside

Small chest placed near the head of the bed and filled with everyday items for easy retrieval.

Meoritjang (literally “head chest”) were named as such because they were placed near the head of the bed. They were also called *beoseonjang* because young women from wealthy families filled them with matrimonial *beoseon* (Korean traditional socks) after marriage. Compared to ordinary chests, they were made with a single level that had a low height and narrow width.

Meoritjang were made so that necessary everyday items could be stored easily and used conveniently. They were used by the upper middle class and above. Given their popularity, there are few remaining today and tend to have retained their quality.



Meoritjang | Width: 78 cm, Length: 29 cm, Height: 49 cm | Early 20th century | National Folk Museum of Korea

The *meoritjang* of the *sarangbang* (a room used by the men of the family) had raised edges on their topboards so that items placed on them did not roll off. Sometimes, blankets were stored on top of the *meoritjang* that were used in the *anbang* (the room used by the female householder). Some in the wealthy yangban class decorated *meoritjang* with colored quadrants (華角), embroidery, and mother-of-pearl.

Mokgagu

목가구 木家具

Wooden furniture

Term that once referred to all wooden furniture (什器) that was used in daily life but today refers specifically to wooden furniture large enough that it cannot be carried by a single person.

The term *gagu* (家具) first appeared in records from the Eastern Jin Dynasty, a 4th century Chinese state. In Korea, this term can be found in a text written by a person named Eo Se-gyeom(1430 – 1500) from the early Joseon Dynasty (an early modern state). However, it was written as *gimul* rather than *gagu*. At that time, the word referred to everyday items such cloth wrappings and tea pots, not just tables and chests, which are called *gagu* today.

In addition, during the time of Yeongjo(1694 – 1776), the 21st Joseon ruler, the term *gagu* was written beneath the names of costumes in texts that recorded the costumes used for the royal family’s various ceremonial events, indicating that all items which were “kept in the house” were called *gagu*. After this era, there were books published that recorded and classified the house-



Gyeongsang | Width: 67 cm, Length: 29 cm, Height: 33 cm | Joseon | National Folk Museum of Korea



Two-shelf bookshelf | Width: 103 cm, Length: 39 cm, Height: 102 cm | Joseon | National Folk Museum of Korea



Two-layer nong | Width: 87 cm, Length: 47 cm, Height: 127 cm | Joseon | National Folk Museum of Korea



Gyeonggi-do meoritjang | Width: 100 cm, Length: 46 cm, Height: 102 cm | Early 20th Century | National Folk Museum of Korea



Gyeonggi-do bandaji | Width: 88 cm, Length: 43 cm, Height: 85 cm | Joseon | National Folk Museum of Korea



Mokchim | Width: 21 cm, Length: 12 cm, Height: 9 cm, Width: 14 cm, Length: 6 cm, Height: 10 cm | Early 20th century | National Folk Museum of Korea



Bitjeop | Width: 29 cm, Length: 29 cm, Height: 30 cm | Joseon | National Folk Museum of Korea

Deunggyeong | Height: 69 cm, Floor Diameter: 28 cm | Joseon | National Folk Museum of Korea





Soban | Diameter: 34 cm, Height: 22 cm | Joseon | National Folk Museum of Korea



Dwiju | Width: 88 cm, Length: 63 cm, Height: 85 cm | post-liberation | National Folk Museum of Korea



Two-shelf chanjang | Width: 125 cm, Length: 52 cm, Height: 108 cm | Joseon | National Folk Museum of Korea



Chanhap | Width: 13 cm, Length: 12 cm, Height: 24 cm | Joseon | National Folk Museum of Korea



Hyangtak | Width: 30 cm, Length: 25 cm, Height: 18 cm | Joseon | National Folk Museum of Korea



Sangtak | Width: 112 cm, Length: 82 cm, Height: 84 cm | Joseon | National Folk Museum of Korea



Gyoui | Width: 64 cm, Length: 34 cm, Height: 125 cm | Joseon | National Folk Museum of Korea

hold items that were used according to each place of residence, which makes it possible to understand *gagu*-related content in more detail.

In particular, Yu Jung-rim(1705 – 1771), a physician and scholar in the late Joseon Era, recorded detailed lists of household goods, declaring their convenience, sturdiness, and practicality. These lists of items include household items and help in understanding the household goods of that time. Seo Yugu(1764 – 1845), an individual from the late Joseon Era, recorded the names and characteristics of tools and objects that were used in everyday life in detail. In addition, a song that was penned in the late Joseon Era, Heungboga, contains almost all the furniture that was used in households as well as the tools used in farmwork. This ubiquity of the word and its presence in song demonstrates indirectly how important the use of furniture was in people's lives.

In the early Joseon Era, the term *gimul* was used for furniture instead of *gagu*. Then, in the mid-Joseon Era and afterward, the terms *giyong*, *jegu*, *jemul*, and *segan* were used. It was only later, in the Enlightenment Era, that people began to use the term *gagu*. Since then, *gagu* has been used to refer to the furnishings and furniture that are used in a household, while *mokgagu* refers to large items that would be difficult for a single person to carry, such as chests, trunks, and desks.

Stationery includes brush cases (筆筒), brush caps (筆帽), ink boxes (墨匣), and book holders (書鎮) in addition to essential tools such as brushes, ink, paper, and inkstones. Stationery was essential for Joseon scholars. In fact, because such items were so cherished, brushes, ink, paper, and inkstones were anthropomorphized by calling them *munbangsau*, which translates literally to “study friends.”

Brushes, ink, paper, and inkstones were used first in China. However, *gyeonji* (paper made from mulberry trees) and *songyeonmuk* (ink made from the soot of burning pine wood) are Korean products that are well-known in China as well.

In Korea, mulberry has long been used as paper material. It is generally thick and durable. The paper of the Goryeo Dynasty(918-1392), a medieval state on the Korean Peninsula, was so smooth that some thought it was made from silken thread. As for brushes, those made from weasel hair were famous. Ink was made

Munbanggu

문방구 文房具
Stationery

Essential tools for writing and studying, including brushes, ink, paper, inkstones, and other items.



Munbanggu | Post-liberation | National Folk Museum of Korea

by collecting soot, then mixing water into glue made from cowhide, grinding it, and drying it. *Songyeonmuk* was a famous example of such ink that was produced in a place called Maengsan in the northwestern part of the Korean peninsula. Smooth and moist inkstones were highly regarded.



Mungap | Width: 106 cm, Length: 32 cm, Height: 43 cm | Joseon | National Folk Museum of Korea

Mungap

문갑 文匣
Stationery chest

Small box for keeping stationery goods.

A *mungap* is a piece of furniture for storing various stationery goods and documents, often manufactured at the height of a sitting desk. One style of *mungap* had drawers and shelves for keeping stationery-related necessities; another style's drawers were hidden by four doors. The *mungap* with four doors were called *beongeori mungap*. In addition to keeping stationery on their topboards, there were also *mungap* that functioned as display stands for basins (水盤) or potted plants. In general, *mungap* were used for practical purposes and were crafted to appeal to the tastes of both men and women.

Depending on the user, one or two *mungap* were sometimes placed side-by-side. Generally, they were placed in locations that were easy to reach from one's seat. Because Koreans traditionally sat on the floor, *mungap* were lower to the ground and very well-balanced. These easy-to-use pieces of furniture were pleasant to look at within the layout of Korean rooms.

Munpae

문패 門牌
Doorplate

Plate made of wood, etc. that hangs on the front of a door and displays a person's name or address.

The address of a house or the name of the head of the family is written on the doorplate that is attached to the front of the door. The use of doorplates was a social phenomenon rather than an individual phenomenon. From the latter half of the 19th century until the 1970s, the Korean government regulated the use of doorplates. However, after the 1970s, the construction of apartments expanded, which led to an increase in the number of apartment residents as well as a decrease in the use of doorplates. Doorplates became meaningless due to the nature of apartments, which have no main gates.

Doorplates generally displayed the name of the house's owner or the head of the family. Therefore, putting up a doorplate meant that one had purchased and owned the house. For housing lessees, it was difficult to put up doorplates with their own names in front of the



Munpae | Width: 7-10 cm, Length: 2 cm, Height: 20 cm | 1940-1960 | National Folk Museum of Korea



Munpae | Cheongyang, Chungnam | 1998 | National Folk Museum of Korea

main gate of the house where they lived. Nevertheless, the government encouraged the use of doorplates so that it could determine the actual residents of houses and deliver mail easily.

In the 1930s, there was a popular urban legend which claimed that if you stole somebody else's doorplate, it would help you to pass tests at school. Incidents of doorplate theft became frequent in Seoul and other areas. In 1965, it was said that one could pass a test by stealing a doorplate from someone else's house and then cooking rice in boiling water and eating it. This myth was so widespread, that there was an incident in which school parents stole a door-

plate before their child took the middle school entrance examination. Several urban legends claimed that one could not just steal and boil any house's doorplate, but one had to steal the doorplate of an only son or the doorplate of a household whose child had already passed the test. It seems that a certain premodern folk belief, which claimed that one could share in the good fortune of a lucky house by stealing and keeping something from that house, was applied to doorplates.

Naengjanggo

냉장고 冷蔵庫

Refrigerator

Device made to preserve and store food for long periods by using cooling or freezing to prevent the food from spoiling or rotting.

Refrigerators were first introduced in Korea during the Japanese colonial period. Later in the 1980s, refrigerator purchases increased rapidly. By the end of the 1980s, the refrigerator had become an essential household appliance for Korean families. In the 1970s, refrigerators were a symbol of wealth; in fact, in 1975, only 6.5% of Korean homes had refrigerators. Families who purchased refrigerators placed them in the *anbang* (main room), living room, or wooden floor area to show them off. At that time, traditional kitchens were not suitable spaces for placing refrigerators due to their uneven floors. Refrigerators found a place in kitchens only after kitchens were remodeled in the modern style and equipped with water and electricity.

Once most Korean households owned refrig-

erators, refrigerator size became important. Prior to July 1988, only Korean-made refrigerators were available for purchase. However, after that time, refrigerator imports were permitted. These high-capacity imported refrigerators were much larger than domestic models, promoting an increase in refrigerator size. Later, rather than one refrigerator per household, it became normal to have two or more refrigerators, or to have a kimchi refrigerator exclusively for storing kimchi.

Before refrigerators were available, food and ingredients were divided up and stored in various places within the home. During the summer, food was often prepared in small amounts as the need arose to prevent it from spoiling, and the shelf life of the food was improved by making it saltier. Other foods, like fruit, were stored in a well or an icebox. Later, after refrigerators were introduced, food habits changed. Given the ability to store food in refrigerators, households tended to make large amounts of (less salty) food at once, which they would eat over for several meals. In addition, the consumption of frozen foods and ready-to-cook meals increased. Moreover, households cooked with more fresh foods instead of pickled foods

(i.e., *jangajji* or pickled vegetables) and dried foods (i.e., dried herbs and fish).

Nallo

난로 暖爐
Stove

A heating device that heats the interior of a room by using electricity or burning fuel such as firewood, coal, oil, or gas.

The stove is a typical example of a heating device that is suitable for a standing lifestyle. Stoves were first introduced in Korea during the enlightenment period of the Joseon Era in the late 19th century. There are various forms of stoves such as firewood, briquette, oil, electric, and gas. Stoves were used as needed according to the circumstances, not only in living spaces but also indoor areas such as schools, offices, and machine rooms.

The firewood stove can use anything that can be burned as fuel. It has a very simple structure and is unlikely to malfunction, but it is also very sooty and requires the separate installation of a stovepipe. In the mid-1950s, briquette stoves began to become popular as briquettes were used as the main heating fuel during winter. Briquette stoves were preferred by working class families because briquettes have the advantage of burning well and having high heat efficiency and long burning times. Today, such stoves have mostly disappeared, but in the past, briquettes were bought in advance during the fall and stored in closets. Storing briquettes was one of the winter preparations that Koreans performed along with *kimjang* (the act of mak-



Naengjanggo | Post-liberation | National Folk Museum of Korea

① Wooden Naengjanggo | Width: 45 cm, Length: 46 cm Height: 74 cm

② Electric Naengjanggo | Width: 53 cm, Length: 55 cm, Height: 110 cm



Firewood Nallo and briquette Nallo | Post-liberation | National Folk Museum of Korea

ing a lot of kimchi at once to consume during the winter). Oil stoves were first introduced in Korea during the 1960s. At first, oil stoves operated by drawing the oil up with a wick, evaporating it, and burning it; however, nowadays, oil stoves operate by applying pressure to an oil tank, turning the discharged oil into a gas, and burning it. Gas stoves have the advantages of being small, light, and not requiring the installation of a stovepipe; however, they require indoor ventilation due to the risk of gas accidents. Electric stoves produce less pollution and are easy to use, but they have a disadvantage in that they incur high electricity costs. People have recently begun to use firewood stoves and briquette stoves again due to household economic difficulties.

Punggyeong

풍경 風磬
Wind chime

Small bell that is hung in a temple or stone pagoda and makes noise when shaken by the wind.

A *punggyeong* is a small bell that is hung at the end of the eave of a building or wooden pagoda in a temple or at the edge of the roof of a stone pagoda and tinkles when shaken by the wind. *Punggyeong* originated from Chinese Buddhist architecture; scholars speculate they were brought, along with Buddhism, to Korea from China at the time of the Three Kingdoms period-Goguryeo, Baekje and Silla.

Punggyeong are usually made from bronze or gilt bronze. They vary greatly in terms of size, ranging from 3cm to more than 30cm according to the size and form of the building. The *barampan*, which is the part of the *punggyeong* that makes a sound when shaken by the wind, can have a variety of shapes, including leaves, clouds, and fish. From the ancient Three Kingdoms period-Goguryeo, Baekje and Silla until



Punggyeong | Jogyesa Temple in Jongno-gu, Seoul | National Folk Museum of Korea

the medieval Goryeo Era, leaf and cloud shapes were used often, and in the early-modern Joseon Era and afterward, fish shapes were used.

Similar to temple bells (梵鐘), the *punggyeong* at temples represent an offering of sound to the Buddha and the people of the world, which serves to awaken Buddhist practitioners to their own indolence and profligacy.

Pyeonaek

편액 扁額
Framed picture

Generic term for a piece of wood with text on it that is hung on a wall or above a door.

There are records of *pyeonaek* being used in Korea starting in the 8th century, but the majority of the *pyeonaek* that still exist today are from the Joseon Era(1392 – 1910). In that era, *pyeonaek* were often hung in private homes in addition to gates, palaces, temples, and pavilions. In many cases, names of buildings, poems, and the histories of buildings were inscribed on the *pyeonaek*.

In addition, the building's social status was expressed by its *pyeonaek*. In the Joseon Era, certain private educational institutions known as *seowon* were given *pyeonaek* by the king, and these *seowon* enjoyed not only special treatment, such as tax exemptions and land grants but also a higher social status than other *seowon* that had not been given *pyeonaek* by the king. The *seowon* that were given royal *pyeonaek* were called *saaek seowon*.

Even today, buildings that are constructed in traditional architectural styles often display their names on *pyeonaek*. However, nowadays,



Pyeonaek hanging in house | Joseon Era Yangjindang house in Hahoe Village in Andong, Gyeongbuk



Pyeonaek hanging in house | Joseon Era Nakseondang Historical House in Yangdong Village in Gyeongju, Gyeongbuk

Pyeonaek | National Folk Museum of Korea

the text is more often than not written in the Korean alphabet, unlike in the past, when it was written in Chinese characters.

Pyeongsang

평상 平床
Low wooden bench

Bed made of wood.

Pyeongsang refers to furniture with legs, including chairs and bed-type furniture where one can lie down. Such furniture was made so that people could use it outdoors and sit or lie down on it.

During the Joseon Era(1392 – 1910), the use of *pyeongsang* was limited to the upper class who had space to keep bed-sized furniture. *Pyeongsang* could be split into two or three pieces,



Pyeongsang | Width: 205 cm, Length: 100 cm, Height: 50 cm |
Joseon | National Folk Museum of Korea

which made them easy to move and transport. In addition, the topboards of *pyeongsang* were divided into those made with slatted frames and those made from boards. Those made with slatted frames provided good ventilation and were ideal for hot summers.

the *sabangtakja* is characterized by an open form. The *sabangtakja* is endowed with a simple and rustic beauty and was found commonly throughout the Joseon Era.

Sabangtakja were made from pine, paulownia, cedar, zelkova, pear tree wood, and other

Sabangtakja

사방탁자 四方卓子

Table with four columns and shelves

Table made of four columns and wide, flat wooden boards.

A *sabangtakja* is a piece of stationery furniture that has the simplest structure of all traditional wooden furniture. The term generally refers to a table that combines four columns and wide wooden boards. Its basic shape is that of a rectangle, and it was mainly used in pairs. Decorative items, books, and frequently used items were often placed on the *sabangtakja*.

Most Joseon Era(1392 – 1910) furniture have drawers or cabinet doors that close, but



Sabangtakja | Joseon | National Folk Museum of Korea |

① Width: 39 cm, Length: 35 cm, Height: 150 cm

② Width: 41 cm, Length: 41 cm, Height: 159 cm

woods. The columns were mainly made of sturdy zelkova and pear tree wood to maintain a stable structure.

Sallimsari

살림살이

Household necessities

All of the basic household goods, furniture, and facilities that are needed for a family to live, work, and care for children, including food, clothing, and shelter. (Though *sallimsari* refers to furniture and goods, it is also used to refer to living conditions.)

Unlike today, most traditional societies lived self-sufficient lifestyles. As they were farming-based societies, important production-related tasks were performed by people within the household. The activities within a household were considered much more important than they are today, and, accordingly, various *sallimsari* (household necessities) were required.

Household necessities underwent many changes over the years. In traditional societies, household necessities were handcrafted, and

most were made from natural materials. The most functional and highly prized items were furniture. *Anbang* (main room) furniture in particular were diverse and given as *honsupum* (furnishings for marriage). In addition, items that were required for rituals, which are rare today, were also included among household necessities.

In Korea, household necessities underwent significant change in the 1970s. These changes were closely related to the increase in apartment buildings. In particular, changes in heating and cooking methods, which accompanied the apartment buildings, were very influential.

In contrast with the past, the types and quantities of individual products for various leisure activities have greatly expanded in the modern era. However, these items vary according to the household's consumption characteristics because they are not necessities. In addition, if a household has young children, additional necessities are needed for rearing the children.

More than anything, the types of necessities in modern households are closely related to the household's lifestyle. There is also a relationship with the size and quantities of items one owns. Since furniture and large appliances are limited by spatial constraints, they are affected by the characteristics of the living space.



Anbang



Sarangbang

Sallimsari | Gyeongbokgung, a Joseon Era palace in Seoul | National Folk Museum of Korea



Daecheong



Bueok

Modern household necessities have many common points, but the amounts and types of individual items that are owned vary greatly according to the trends of the era and personal preferences.

Semyeondae

세면대 洗面臺
Basin, washstand

Facility for washing up while standing.

In Korea, the use of *semyeondae* (洗面臺) began as toilets were moved indoors together with *yoksil* (washrooms) due to the influence of western architecture. The biggest change that occurred as Korea transitioned from a traditional sitting culture to a western style standing culture was that the washroom was moved indoors and it became possible to wash up indoors.

The *semyeondae* is a facility where one can wash up while standing, and it consists of a washbasin and space where toiletries can be stored.

Traditionally, the center of the Korean living space was the *anbang* (main room). Due to westernization, the center of living shifted to the living room, and even today, it is gradually shifting to the washroom. Washrooms, which were introduced from the West, are convenient in that they serve the function of toilets and one can wash up with warm water indoors even on cold winter days, and they contribute greatly to menstrual hygiene and health management.

Seoan

서안 書案
Writing table

Type of traditional desk that is used when reading books and writing while sitting on the floor.

A *seoan* is a sitting desk that is placed on the floor for use.

The *seoan* that currently exist are pieces of furniture that were used by scholars in the *sarangbang* since the latter half of the Joseon Dynasty in the late 19th century. The *seoan* was a personal desk and was built at a size suitable for books, Buddhist scripture scrolls, and letters of that time. Reflecting the frugal and nobly impoverished character of the scholar, it is characterized by a simple form with restrained ornamentation. It was convenient for sitting on the warm floor and reading books, which suited the culture of under-floor heating at that time. Seating was determined by the subordinate/superior relationships between the household-er and guests in the *sarangbang*; the superior person sat on the inner side of the *seoan*. In addition, *seoan* were primarily made from locally felled wood.



Seoan | Width: 29 cm, Length: 65 cm, Height: 29 cm | Early 20th century | National Folk Museum of Korea

Setakgi

세탁기 洗濯機
Washing machine

Household appliance that removes dirt from soiled clothing using mechanical force and detergent.

As recently as the 1950s, washing clothes and blankets in Korea was a manual chore. Clothes had to be kneaded by hand, pounded with a laundry bat, and rubbed on a wide, flat board at the village wash place or a faucet in the yard. Accordingly, doing laundry during cold winters was the most tiresome and time-consuming of household chores.

Although washing machines were available in Korea in the 1950s, sales of Korean-made household washing machines first began in February 1969. At first, washing machines did not become widespread because they were expensive and had small load capacities.

However, the popularity of apartment buildings was influential in spurring people to purchase washing machines for their homes. In apartments, which had no yards, washing and drying had to be done as quickly as possible in a small indoor space, and for this, a

washing machine with a spin-dry function was needed.

As time passed, the household penetration rate of washing machines steadily increased. In 1988, policies that opened Korea to imports were enacted, and imports of foreign-made large washing machines increased. Korean appliance manufacturers made larger washing machines and offered products with additional washing features that Korean consumers were familiar with, such as hot washing. Then, in the mid-1990s, small washing machines for single-person households were introduced.

As the use of washing machines became widespread, the detergent market also underwent changes. There was an increase in the use of synthetic detergents that were suitable for washing machines. As a result, water pollution has worsened and become a problem for Korean society.

Siktak

식탁 食卓
Table

Table for sitting in a chair and eating.

In Korea, tables evolved to suit the traditional culture of sitting on the floor. During meals, people used a *bapsang* (food table), which was built at a height suitable for sitting on the floor and eating. The women who prepared the meal in the kitchen picked up the *bapsang* and took the food out to the family; therefore, given that they had to be carried, *bapsang* were not large. The *bapsang* is merely a part of Korea's traditional approach to meals, which involved a fire



1970s Setakgi advertisement | 1975. 02. 15 | Kyunghyang Newspaper



Siktak in the records | Drawing of a banquet celebrating the signing of the Korea-Japan trade treaty | 1883 | Korean Christian Museum at Soongsil University

lit in the kitchen to prepare meals and raise the indoor temperature.

Later, as apartments became available in large numbers, the demand for standing (western-style) furniture increased in Korea. Accordingly, various *takja* (tables) and *siktak* (dining tables) were created so that they would be easy to use in narrow living spaces. *Siktak* and *takja* look similar at first glance, but they are clearly differentiated according to their use and height.

Auxiliary *takja* and *takja* for sofas and beds have a height of 40 – 45cm, whereas *siktak* have a height of 70 – 75cm for sitting on chairs and having meals. Most *siktak* are rectangular and often have a sliding section to seat 4 – 6 people, while others can be folded and unfolded to adjust their size. Koreans, who are used to sitting on the floor, also use living room *takja* as *siktak*,

and there are also families who still use traditional *bapsang*.

Singkeudae

싱크대
Sink

Work table with facilities for preparing meals.

In traditional Korean houses, the kitchen was an independent space. Later in the 1970s, as apartment construction became widespread, kitchens were placed indoors, similar to rooms and *maru* (floor areas). During this major construction shift, sinks were introduced to improve kitch-



Singkeudae | ENEX

en efficiency and convenience. Sinks allowed housewives to prepare meals while standing straight instead of bending over as they did in conventional, traditional Korean kitchens.

Today, the kitchen has become the most communal space in the house, and foreign and domestic kitchen systems have transformed kitchens into cutting-edge science and technology showrooms.

The accessibility and convenience of sinks have also had a significant impact on Korea's traditional rituals and have contributed to the transition away from the female-centric use of kitchens.

Sireong

시렁
Wall shelf

Storage space that is created by hanging pieces of wood from a room's wall, the *daecheong* (main floored room), or the eaves.

A *sireong* is created by attaching two long pieces of wood to the wall of a room or *maru* (floor)

horizontally like a shelf to place objects upon. Household items were stored on the *sireong*, where they could be easily retrieved and used as needed.

In the past, the size of a room was such that an adult could sit and spread their arms open and touch the walls. As such, there was a need for space to adequately store objects and furniture as the number of household items gradually increased. The *byeokjang* (closet) and *sireong* were created for this purpose.

The *sireong* was a device that used the extra space inside and outside the house to enlarge the useable space within the limited area of a small house. By expanding this space, households were able to resolve this daily inconvenience. As a storage space for objects, the *sireong* enabled households to utilize extra space and increase overall household efficiency.



Anbang | Bukchondaek in Hahoe Village, Andong, Gyeongbuk



Daecheong | Nampa Historical House in Naju, Jeonnam

Sireong | Seo Heon-gang

Sopa

소파
Sofa

Upholstered seating with a back and armrests.

Sofas were introduced in Korea at the end of the 19th century when western-style houses were first constructed, and people began to remodel houses from *ondol*-style (floor heating), where people sat on the floor, into “standing-type” western houses, where people sat on furniture. After Korea was freed from Japanese colonial rule in 1945, the upper class began to install western-style parlors with sofas and standing-type living environments.

Today, sofas are essential pieces of furniture in Korean daily life at home or in the office. Ko-

rean sofas are currently available in a diverse array of designs and materials to suit the modern era. Examples of these include modular sofas, single-person armchairs, and small loveseats for one-person or two-person households, which are currently becoming more common. Also, sofas that use *ondol* (a device that heats a room by allowing the warmth of a fire to pass underneath the floor), which is typical of the Korean lifestyle, have been introduced for senior citizens.

In Korea, furniture, such as sofas, chairs, and beds, were introduced from the West as the country transitioned from the *ondol* culture’s traditional lifestyle of sitting on the floor to standing-type residences. Today, it is common to sit on a sofa and chat while entertaining guests in the living room, hanging out with the family, or taking a break and watching television.



Couch sofa | ENEX

Tellebijeon

텔레비전
Television

Household appliance that receives video and audio in the form of electromagnetic waves and reproduces them for viewing.

In Korea, television viewing first became possible in certain regions in the mid-1950s. However, the regions that could view the broadcasts were very limited. Furthermore, television sets were very expensive; therefore, in the 1950s, there were fewer than 250 of them in Korea. In addition, Korea's first television broadcasting company shut down in the late 1950s due to financial problems and an unexpected fire.

In the 1960s, several television broadcasting companies were established in succession, and the spread of foreign and domestic black-and-white televisions began in earnest. In comparison to imported televisions, domestic televisions were less costly but still expensive. The number of available television sets in Korea began to increase rapidly at the end of the 1960s.

In the 1970s, television came to be perceived not as a luxury but as an essential part of home life and a familiar entertainment medium. Dur-

ing this decade, the television penetration rate increased not just in cities but also in rural areas.

In the 1980s, black-and-white televisions were replaced by color televisions. By 2002, digital televisions, which were distinct from existing cathode ray tube televisions, were introduced into the market. At this time, households began purchasing televisions with larger screens. The types of televisions also became more diverse, with televisions installed not just in houses but in cars as well.

However, television has recently become less important than it was in the past due to the growing diversity of broadcast media such as the internet and portable electronic devices. Nonetheless, television still inspires various trends in Korea and has a significant influence on domestic life.

Uigeorijang

의걸이장
Wardrobe in which clothes are hung

Two-level wardrobe in which clothes and shoes are stored.

A *uigeorijang* is a piece of furniture that emerged as clothing became simplified in the 19th century. Around this time, traditional clothing, based on the social hierarchy and rituals of the past, evolved into more simplified styles as people gradually began to wear western clothing.

Korea's traditional *hanbok* (clothing) could be folded and stored in a wardrobe or trunk without concern, but western clothing could not be folded and stored. Therefore, *uigeorijang* were



Living room that is centered around a Tellebijeon | History of Housing Culture



Uigeolijang | Width: 85 cm, Depth: 43 cm, Height: 158 cm | Joseon | National Folk Museum of Korea

made. At first, *uigeorijang* were exclusively for men's clothing. Shoes were placed in the bottom space, and a rack (a rod for hanging clothes) was installed in the top space for hanging *durumagi* (traditional Korean overcoats). Western clothes were hung on the rack using coat hangers.

Later, women's *uigeorijang* became more common than men's. Women's *uigeorijang* often had chests (clothing storage boxes where the top part of the furniture's front face opens) at the bottom for storing folded clothing, a rack on the inner face of the top part, and a mirror attached to the surface. In particular, *uigeorijang* made with ornate Chinese wood and British mirrors became popular among the upper class.

Yeonsang

연상 硯床

Furniture for storing writing instruments

Inkstone box for storing inkstones, brushes, etc.

A *yeonsang* is a piece of furniture unique to Korea that stores writing instruments such as inkstones and brushes. It has a unique form that is suitable for Korea's traditional culture and way of life and was not developed in China or Japan.

The *yeonsang* has small drawers or storage spaces to store documents and various kinds of writing instruments such as brushes. It was an essential item for intellectuals who wrote texts and were devoted to scholarship.

Sturdy woods without distinct grain such as pine and persimmon wood were used as the material for *yeonsang*. Legs were attached to a rectangular box to raise it off the floor and create storage space. The size of the *yeonsang* was suitable for a sitting lifestyle, and the organized structure of the shelves and drawers provided convenience. The surface was made in a simple form without any special ornamentation. No separate metal handles were attached, seemingly to maintain a tidy exterior.



Yeonsang | Width: 42 cm, Depth: 28 cm, Height: 26 cm | Joseon | National Folk Museum of Korea

Yeontan

연탄 煉炭
Briquette

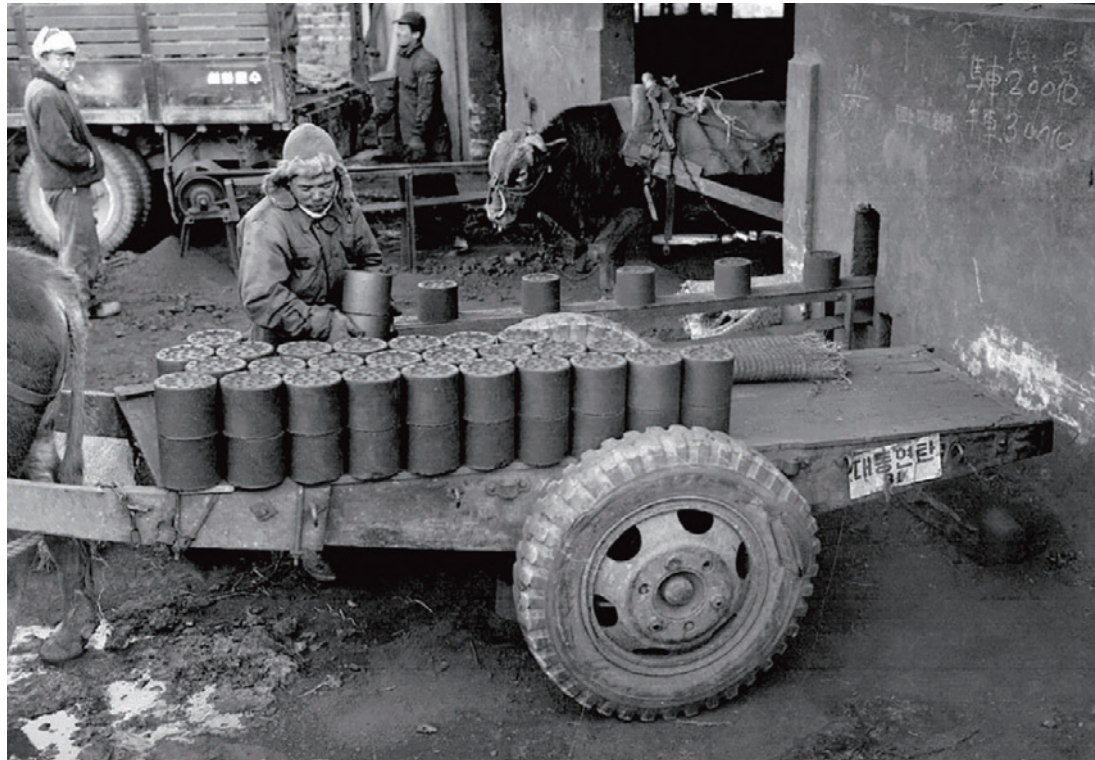
Black-colored solid fuel made from an anthracite coal powder mixture.

Briquettes are made by mixing the main ingredient of anthracite with a binder and then stamping and hardening it into a shape with air holes. The binder prevents the briquette or briquette ashes from breaking apart easily, and the air holes in the briquette increase the surface area that is exposed to the air, allowing the briquette to burn better.

Briquettes were used as fuel in heaters that were installed to heat rooms during winter, but in homes, they were mainly burned in built-

in *agungi* (stoke holes) attached to rooms or in rail-type firepots with wheels attached. When built-in *agungi* were installed in place of existing wood-burning *agungi*, the traditional floor-heater structure was left as-is, and an earthen pipe was situated in the *buttumak* (cooking platform). This installation style contributed to the rapid spread of briquettes.

As briquettes became a widespread form of household fuel in Korea, accidental deaths due to briquette gas (carbon monoxide) poisoning occurred frequently and became a significant societal problem. Briquette gas leakage accidents decreased due to the introduction of the so-called “Saemaeul boiler,” which became popular in the latter half of the 1960s. The installation of Saemaeul boilers allowed room heating and cooking heating to be separated in houses, and as a result, the use of oil stoves and gas stoves



Yeontan factory work | 1963 | National Archives of Korea

expanded, which accelerated the remodeling of kitchens into standing (western-style) kitchens.

Yogang

요강
Bedroom toilet

Vessel placed in a room for defecating or urinating.

Yogang were made from glazed earthenware, brass, and porcelain. In the Joseon Era(1392 – 1910), there were also celadon and white porcelain *yogang* as well as paper *yogang* made by weaving together string made from twisted paper and covering it with lacquer.

Brass *yogang* had lids with spigots. *Yogang* made from porcelain were called “flower *yogang*” and were painted with flowers (e.g., peonies) and butterfly patterns, which signified the desire to bear many descendants. Along with wash basins, flower *yogang* were given as *honsupum* (marriage furnishings) to working-class wives.

Mothers passed their *yogang* down to their daughters, and newlyweds lit candles inside the *yogang* before sleeping on their wedding night. In addition, because married couples used the same *yogang*, the act of deliberately smashing it was thought to end their relationship.



Mouth diameter: 13 cm, Height: 12 cm



Mouth diameter: 13 cm, Height: 16 cm

RITUALS

의례

Antaek

안택

Hwajaemagi

화재막이

Dalgujil

달구질

Ipju

입주

Gaegongje

개공제

Iptackgosa

입택고사

Gaetoje

개토제

Sangnyangje

상량제

Gasin

가신

Seongjumaegi

성주매기

Antaek

안택 안택

Gut (ritual) asking for peace in a household

Ritual that is performed to ask the household's ancestors and deities for peace within the household.

Antaek are often performed at the beginning of the first or tenth month of the lunar calendar. After deciding to perform *antaek*, the *giju*

(lady of the house) first visits a *beopsa* (Buddhist monk who leads the *antaek*) to select a date and discuss preparations and concerns related to the *antaek*. The date is selected by considering the circumstances and examining the luck of the *daeju* (male head of the household).

An *antaek* consists of more than just reading the Buddhist scriptures and praying for peace within the home. The household's luck is thoroughly examined, and all potential issues are actively resolved. The *antaek* must be conducted in this manner to be truly effective.



Antaek | Seosan, Chungnam | 2002 | National Folk Museum of Korea

The *beopsa* asks the family to act with propriety in all their affairs before and after the *antaek*. A *geumjul* (a straw rope that is tied to prevent corruption from accessing or invading the house) is hung before the main gate of the *giju's* house one week, three days, or one day before the *antaek* or the morning thereof.

A house is not just a place where family members live; it is also a place where the gods that protect the family live. Accordingly, it is an intrinsically sanctified (聖化) and sacred place (神域). Therefore, to maintain harmony between and amongst the people and gods, peace is a basic prerequisite for a home.

To achieve peace, the relationship between the family and the gods must be harmonious. One must not create circumstances that disturb the gods. That is, the *gasin* must be worshipped by performing various regular and irregular rituals. Typical examples of this include the autumn *tteok*(rice cake) and new year's *tteok gosa* (ancestral rites in which *tteok* and prayers are offered to the gods that watch over the household to ward off bad luck and bring good luck and abundance).

However, to strengthen and secure the harmony within the household, something more is needed. Therefore, a *beopsa*, a specialist priest, is invited to perform an *antaek*. The *beopsa* reads Buddhist scriptures and praises, congratulates, and reveres the *gasin* and the ancestors, conveying the family's wishes to them. Along with this, the house is made secure by resolving any disquieting issues if such issues exist. In particular, it is important to bring in and enshrine the deity *Seongju* during the *antaek* process.

Dalgujil

달구질

Punning

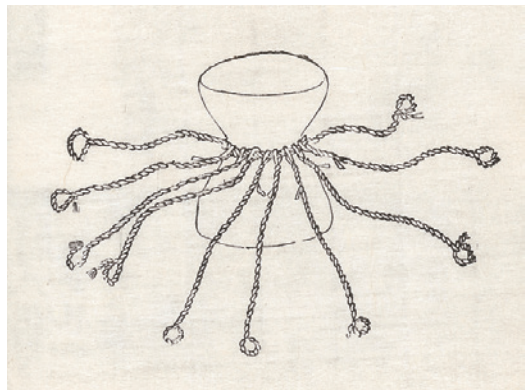
Solidifying the ground where a building will be constructed by using a tool known as a *dalgu* to compact the ground.

Generally, *dalgujil* is performed under two circumstances. The first is to compact the floor of a tomb when digging in the ground to create a grave. The second is to compact the ground for the foundation of a building. Compacting the ground of a tomb prevents tree roots or animals such as snakes and mice from infiltrating and disturbing the body. Compacting the site of a future building is necessary for construction work.

It is not clear when people began to use the tool known as a *dalgu*. However, it is thought that use of the *dalgu* began when people started to pile up earth and compact it for foundations.

The task of *dalgujil* is divided into two steps. First, all of the ground is compacted, and then the places where the foundation stones will be placed are reinforced with special methods.

The task of compacting the ground requires a great deal of labor, and the labor must be organized; therefore, the task is done cooperatively. Ropes are tied to wood, stone, or iron *dalgu* that are shaped like mortars (broad at the top and bottom and concave in the middle), and the ground is compacted by pulling the ropes in each direction and making the *dalgu* move in an up-and-down motion. Each of the people performing the *dalgujil* tie one of the ropes to their waists and pull on the ropes simultaneously. The work is done in time with a song because the workers need to be in sync.



Doldalگو | Hwaseongseongyeokeuigwe | Late Joseon | National Museum of Korea



Compacting the ground | Donghae, Gangwon | 2008 | National Folk Museum of Korea

These songs are called *dalgusori* or *teodajigi sori*, and they are unique work songs sung during construction work.

As Korea became a modern society and groundwork came to be performed by mechanized construction equipment, the existence of

the *dalgujil* was threatened.

However, the *dalgujil* is more than a construction technique; it is a folk event that is part of traditional village social life. This is because it is an act of communal construction in which the participating members of the village help each other build houses. The *dalgujil* is like a village festival in which dancing and songs are performed together, and the songs contain prayers on behalf of the construction process and the building owner.

Gaegongje

개공제 開工祭

Groundbreaking ceremony

Ritual that is performed before the beginning of construction so that the construction goes smoothly.

Gaegong is a term that refers to the beginning of construction, and a *gaegongje* is a ritual that is performed just before beginning construction. The *gaegongje* ritual is conducted by the *daemok* (the carpenter who oversees construction) to ensure safe construction and smooth worker coordination.

Gaetoje

개토제 開土祭

Groundbreaking rites

Offering to the earth god *Tojisin* (土地神) when first breaking ground on a house or a cemetery.

The ritual for breaking ground on the construction of a building or a cemetery—turning that ground into a sacred place—is thought to begin with the selection of a particular place for human life and death. It was believed that *teo* (places with fixed boundaries) had *Tojisin* who oversaw such places. Permission from *Tojisin* was considered necessary for using a selected site, and praying to the god for protection and luck was accepted as a matter of course.

Gasin

가신 家神

Guardian of the house

Deity that is present in various elements of a house and protects the family, the welfare of the household, and the house's property.

Gasin are deities believed to occupy various places within a house and protect the residing family and the affairs of the household. Just as there is a wide variety of living spaces, there is a wide variety of *Gasin*.

At the center of the house is the *daedeulbo* (the large wooden beam that lays between columns) of the *daecheong* (the large wooden floor area between rooms in traditional Korean

houses). The *daedeulbo* is a source of strength that holds up the house. *Seongjusin* is a deity that watches over the household, similar to the *daedeulbo* that holds up the house.

Since expectant mothers need to be in a warm place in the *anbang* (the center room in the house that was traditionally occupied by the female householder), *Samsin* (a deity that watches over the mother and child) is naturally found in a warm place in that room.

Jowangsin is a fire goddess who resides in the kitchen. Because *Jowangsin* dwells in the kitchen, she is also the goddess of food. In addition, as the goddess of fire, *Jowangsin* is believed to be concerned with property and child-rearing.

There is also *Cheuksin*, a bathroom deity who is quite frightening. It is believed that *Cheuksin* blocks the energies of cruel and harmful spirits that hurt people and break objects. In addition, many other spirits reside in houses such as *Teojusin*, the deity of the grounds around houses, and *Eopsin*, the deity of wealth and property. Among *Gasin*, there is a hierarchal order. Specifically, *Seongjusin*, who symbolizes the center of the household, is worshipped as the highest deity. Next is *Samsin* who watches over the birth and growth of children, and then *Jowangsin*, the goddess of fire responsible for the kitchen, which is solely the housewife's living space. However, the hierarchy of *Gasin* is not entirely fixed.



Seongju | Ganghwa, Incheon | 1998 | National Folk Museum of Korea



Samsin | Yeongdeok, Gyeongbuk | 2006 | Kim Myeong-ja



Sinjutanji | Hamyang, Gyeongnam | 2001 | Korea Root



Jowang | Okcheon, Chungbuk | 2016 | National Folk Museum of Korea



Seongjugosa (Ritual for Seongjusin) | Samcheok, Gangwon | 1996 | Korea Root



Teojutgosa (Ritual for Teojusin) | Yangpyeong, Gyeonggi | 2006 | National Folk Museum of Korea

In this way, a house is not merely the physical space required by the family but also the space of the gods who exist in each space within the house. That is, for Koreans, a house is more than just a living space in which the family finds refuge; it is also thought of as a sacred space where the gods are encountered.

Hwajaemagi

화재막이

Fire prevention ritual

Ritual performed to prevent fires during domestic life.

Traditional Korean buildings were vulnerable to fires because they were made of wood. Therefore, when houses were constructed, their main gates and other structures were decorated with dragons and turtles, which represent water, and the Chinese characters for “dragon” and “turtle” were written on columns in the hope of preventing fires.

The *hwajaemagi* ritual consisted of sprinkling water or salt and saltwater (representing seawater) directly on the structures of the house,



Turtle-shaped latch | Sancheong, Gyeongbuk



Deumeu (Wide pot) | Gyeongbokgung in Jongno-gu, Seoul

Hwajaemagi | Jeong Yeon-hak

including the roof, main gate, chimney, and columns. As this was done, “*hwajaemagi haja, hwajaemagi haja*,” was shouted as an incantation. In private homes, the water left over from washing rice was often sprinkled during *hwajaemagi*. The rice water was sprinkled in various places within the house such as the chimney, columns, roof, and yard in the hope of preventing fires. Talismans were also affixed to fire-related places such as the *agunggi* (stoke hole), chimney, and places where ashes were collected.

Ipju

입주 立柱
Erect a pillar

Act of erecting a pillar during the process of constructing a building.

Ipju is the process of erecting a pillar above the foundation stone when constructing a *hanok* (Korean traditional house). The process includes the creation of a sturdy and stable framework as well as ancestral rites praying for a prosperous household.

The column is erected above the foundation stone, and the key to the stability of the structure is a tight connection between the column and the foundation stone. In private houses, a special construction method known as *geuraengijil* was used because unpolished natural stone was used for the foundation. *Geuraengijil* refers to a construction method in which a compass-shaped “*geuraengi* knife” is used to draw lines on the base of the column and carve it to fit the shape of the foundation’s rough surface.

For carpenters who build large buildings,



Ipjusik | 1991 | National Intangible Heritage Center

there are certain rules which must be followed when using wooden members. One of these is that vertical wooden members such as columns must be placed so that the branch end is on top. Placing the branch end of the vertical member at the top symbolizes the hope that the household’s fortune will grow like a tree.

Iptaekgosa

입택고사
Move-in ceremony

Folk ritual to pray for a peaceful life in a new house.

In traditional Korean society, houses are not only buildings; they are also places that con-



Performing the *iptaekgosa* | Hwaseong, Gyeonggi | 2007 |
National Folk Museum of Korea

tain *gasin* (household deities) that protect the health and peace of the family. That is, houses are spaces where families and deities coexist. As such, when a person moves to a new living space, a change occurs in the space where the *gasin* were watched over. At such a time, the new living space lacks *gasin*, resulting in an unsettled, incomplete home. To rectify this, various rituals, like *Iptaekgosa*, are performed. There are various *iptaekgosa*, including rituals that are performed before entering the house, rituals that enshrine *gasin* within the house on the day that one enters the house, and rituals performed on select auspicious days after one has entered the house.

Moving into a new space is a moment of heightened anxiety because one must start anew; the future seems uncertain and unpredictable. Due to this anxiety, people in the past thought that they could transform their new houses into orderly, stable, and blessed spaces that were protected by various deities by enshrining those deities within the house the moment they entered it.

Sangnyangje

상량제 上樑祭

The ceremony of putting up the ridge beam

Ceremony in which the *jongdori* (ridge beam) is raised and blessings are offered when constructing a building.

Sangnyang refers to the *jongdori*, the uppermost part of a wooden structure. When the *jongdori* is installed, the structure of the building is considered to be complete. The *sangn-*



Writing the sangnyang date on the janghyeo



Sangnyang ceremony

Sangnyangje | 1999 | National Intangible Heritage Center

yangje is a ceremony that celebrates the completion of the building's frame and offers blessings as the *jongdori* is installed. The year and date of the house's construction and words of blessing are carved into the *sangnyang*.

After the end of the ceremony during the installation of the ridge beam, the money or sacrificial offerings are given to the builders who participated in the construction of the building.

Seongjumaegi

성주매기

Enshrinement

Ritual which enshrines the household deity (神) *Seongju* when building or moving into a new house or when a family member has experienced misfortune.

The deity *Seongju* is generally thought of as “something that every house has” and is considered to be a deity that naturally occupies a house when it is built. In addition, *Seongju* is equated with the paternal ancestors, centering on the head of the household (家長). *Seongju* is the supreme *gasin* (guardian of the house or household deity) who manages the fortunes of the household and is sometimes perceived as being the building itself.

To enshrine *Seongju*, one must begin by checking whether the head of the household has enough luck to receive *Seongju*. *Seongju* is only enshrined if the head of the household's age is an odd number because an even number is unlucky. In general, *Seongju* is enshrined if the age ends with the number three, five, or seven. However, despite being an odd number, a number that ends with nine is thought to be bad luck and avoided. If the head of the household is unlucky, the deity is worshipped for the good fortune of the family.

Seongju is the head of the various deities who occupy a home. *Seongju* is newly enshrined when a new house is built or the house's *daedeulbo* (crossbeam) is replaced. *Seongju* is equated with the head of the household who represents the family. The embodiment of *Seongju*, which is made by a shaman or priest, is usually enshrined in the upper part of the *daedeulbo* in the



Seongjumaegi | Yangju, Gyeonggi | 1983 | National Folk Museum of Korea

daechyeong (main floored room). The place where *Seongju* is established becomes the central axis of the house and is transformed into the most sacred space in that house. Afterward, the family members who move into the house live together with various *gasin* who take their places as the house is formed. In this tradition, human living spaces are set up as purified areas to be shared with the gods. As a result, they are reconstituted as spaces where divine protection and blessings are received, and they are infused with a desire to maintain the family's peace and stability.

However, *Seongju* may leave and go outside the house if there is an event such as a funeral or childbirth inside the house. After going outside, *Seongju* usually sits on a jujube tree, chestnut tree, or persimmon tree. If *Seongju* is sitting on a fruit tree, it means that he wants prosperity for one's descendants, like a tree bearing fruit. In such cases, a ritual is performed to enshrine *Seongju* again.

Encyclopedia Of
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TOOLS

연장

Geojunggi

거중기

Geonchukyeonjang

건축연장

Gopja

곶자

Ja

자

Nongno

녹로

Yeongjocheok

영조척

Yundopan

윤도판

Geojunggi

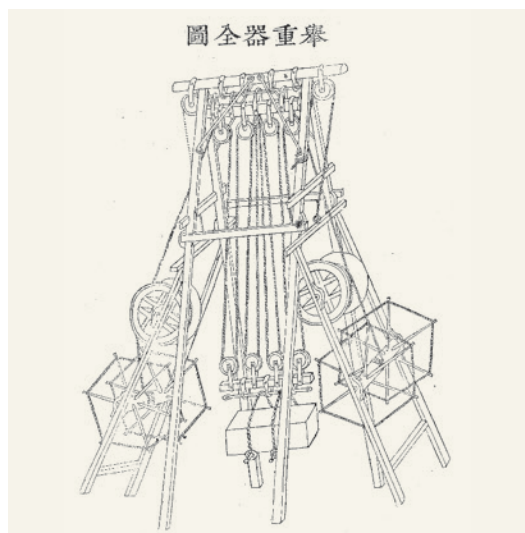
거중기 舉重器
Traditional crane

Device with several pulleys and ropes attached to a wooden frame for lifting and moving heavy loads.

The *geojunggi* was created by a scholar named Jeong Yak-yong—who was born in Joseon in the mid-18th century—to improve hauling devices. The *geojunggi* was created to improve

construction efficiency when building the Hwaseong fortress in Suwon, Gyeonggi-do. The *geojunggi* device is equipped with several pulleys and ropes hanging from its wooden frame to lift heavy loads such as large stones or lumber.

The *geojunggi* can move stones as heavy as 7,200kg with only 30 people. This is equivalent to a single person lifting 240kg. To enhance its durability, the *geojunggi* was made from strong wood such as oak. The *geojunggi* is very effective when lifting stones, which are heavier than wood. The introduction of the *geojunggi* reduced the time and manpower required for construction, and this had a significant influence on the development of building technology.



Geojunggi diagram | Hwaseong Seongyeougiwe | 1801 | National Museum of Korea



Geojunggi (reproduction) | Hwaseong Fortress Museum in Suwon, Gyeonggi | National Folk Museum of Korea

Geonchukyeonjang

건축연장
Tool used to create buildings

Various types of tools used to create buildings.

Construction tools were used to implement construction techniques and construction styles, and their efficiency increased as they evolved. Therefore, an accurate understanding of construction tools allows one to more easily understand architectural structures and styles as well as the technological standards of the time.

Korean construction tools can be classified according to their use as marking tools, cutting tools, shaping tools, carving and chiseling tools, striking and compacting tools, filing tools, and hauling tools.

Marking tools are used to select the materials for constructing a house and then set the dimensions and mark the foundation. Marking

tools include rulers and *meoktong* (a scribe used by carpenters and masons to draw lines).

The typical cutting tool is a saw. The builder determines the length of a structural member and cuts the lumber with a saw or saws it lengthwise.

Shaping tools perform the function of shaping structural members to a suitable size or thickness. In addition, shaping tools are used to shape wooden surfaces. Shaping tools include planes and axes.

Carving and chiseling tools use blades to create holes or carve grooves in wooden surfaces. Grooves must be carved for perfect joints and joinery. If grooves are not carved precisely, not only will the joinery be unstable but so to the structure of the house will be. One example of a tool that is used for joinery is the chisel.

Striking and compacting tools are made to deliver a great deal of force at once when

joining wood securely or carving grooves. This category includes the *me* (an object with a shaft driven into a heavy, round piece of wood or iron that is used to strike or drive things) and the hammer. Ground compacting tools include the ground rammer, which is usually a thick piece of wood with two to four handles used to tightly compact the ground.

These tools are used primarily to compact the grounds around a house or compact an area to lay foundation stones. Filing tools are used to file wood surfaces and blades. Such tools include files used to file wooden surfaces or sawblades, *hwans* (a rasp tool made from dried sharkskin attached to wood) used to file wooden furniture surfaces, and whetstones made with one flat side to properly sharpen metal blades.

Hauling tools include cranes, wagons, ox-carts, and carriers.

Even construction tools with the same func-



tion may have dozens of different forms. This is because they are handmade for ease of use and convenience.

Gopja

곱자
Square ruler

Tool used mainly for taking measurements and determining right angles.

Gopja refers to a ruler with an L shape. The *gopja* can be used to take simple measurements



Gopja | Length: 27 cm, Width: 45 cm | Post-liberation | National Folk Museum of Korea



Measuring with a gopja | 1997 | National Intangible Heritage Center

or gauge right angles, and it is one of the basic tools carried by carpenters. Looking at its form, it was made from two pieces of wood of different lengths that were fitted together. The long piece is called the *jangsu*, and the short piece is the *dansu*.

Carpenters made their own *gopja* from hard, high-quality wood. The *gopja* were made mainly from hard wood with good grain such as oak, zelkova, and sesame tree. Beginning in the modern era, *gopja* made from iron were often used. *Gopja* are used to measure length, but they are also used to mark right angles. Therefore, they must remain square.

There are several different sizes of *gopja*. Large *gopja* are often used by craftsmen to build large structures, and small *gopja* are used by craftsmen to build furniture from wood.

Ja

자
Ruler

Tool used to take and mark measurements such as length, breadth, width, depth, thickness, and angles.

The Chinese character for the Korean word *ja* is 尺 which is pronounced *cheok*. *Cheok* means “near.” Nearby objects such as fingers, etc. were used as basic units of length.

A ruler is one of the most basic measurement tools. In Korea, rulers have various names according to their locations, methods, and shapes, as well as the eras and countries in which they were made. For example, rulers that are often used by carpenters include the *gokja*,



Ja | Joseon | National Folk Museum of Korea |
 ① Ja | Length: 31 cm, Width: 1 cm
 ② T-shaped Ja | Length: 17 cm, Width: 42 cm

which is shaped like the character 丿, and the *juncheok*, which is used when measuring horizontally or vertically.

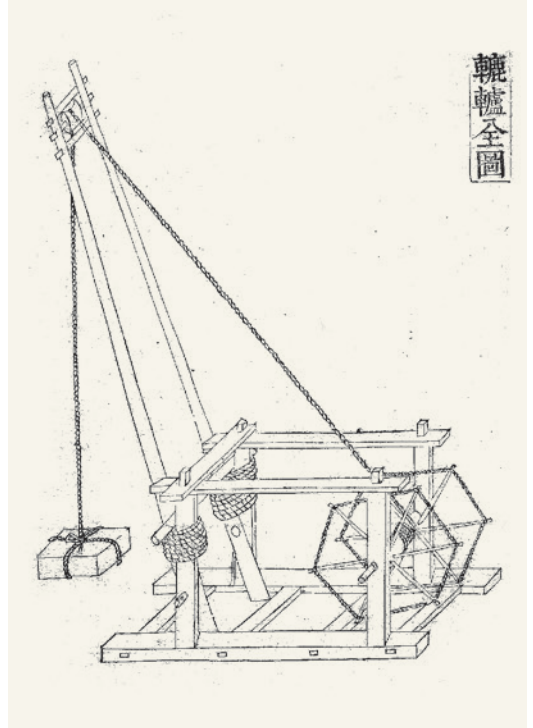
Rulers are usually made of materials such as wood or string. Rulers made of wood are called *namuja*, and rulers made of string are called *julja*. *Dongcheok*, which are made of copper, and *golcheok*, which are made of animal bone, are sometimes used as well. There are also special rulers made of cast iron.

In premodern society, most rulers were handmade for personal use by craftsmen. Therefore, their forms varied somewhat according to the skills and needs of the people who made them. Nevertheless, their measurements provided a unified standard.

Nongno

낙로 轆轤
 Potter's wheel

Tool that allows heavy objects to be lifted easily when building houses or fortresses.



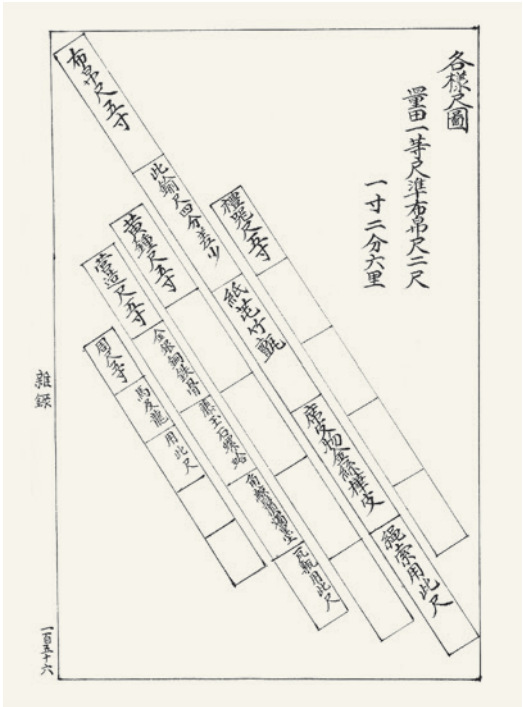
Nongno diagram | Hwaseongseongyeokeuigwe | 1801 | National Museum of Korea



Nongno (reproduction) | Suwon Hwaseong Museum in Suwon, Gyeonggi | National Folk Museum of Korea

A *nongno* is a tool that was developed to move objects of great volume and weight to high places when building a house or fortress. At construction sites, heavy objects such as foundation stones and crossbeams must be moved by machines. *Nongno* are particularly effective at moving objects up and down. A pulley is installed on a high pole, and a rope is hung from the pulley; objects can be lifted by pulling on the rope from below. The *nongno* is a construction tool that greatly reduced construction times by increasing the efficiency with which objects were moved.

Nongno were more commonly used than *geojunggi* (another device for lifting heavy objects) because they are easy to move and relatively simple, requiring on the assembly of the rope, pulley, and reel.



Gagyangcheokdo | Drawing showing a gak cheokdo | Takjijunjeol | Late Joseon | Kyujanggak Institute for Korean Studies · Seoul National University Library

Yeongjocheok

영조척 營造尺

Ruler for construction

Ruler used in architecture and engineering, the most-used measuring instrument in premodern society.

A *yeongjocheok* refers to a ruler that was used to build houses, castles, carts, and ships. However, the length of the ruler varied depending on the era or the kingdom. Rulers were 35.6cm during the Goguryeo Dynasty(918 - 1392), an ancient state on the Korean peninsula. In contrast, rulers were 29cm in the Baekje Dynasty, a neighboring state of the same period.

In the early Joseon Era, rulers that were once used in the Ming Dynasty, which was

founded in China in the 14th century, were used as *yeongjocheok*. Later, *yeongjocheok* were independently created during the rule of King Sejong(1418 - 1450), the fourth ruler of the Joseon Dynasty(1392 - 1910). At this time, various measuring instruments including the *yeongjocheok* were unified and sent to each province to be used as standards. The *yeongjocheok* that was used at that time was around 30 cm in length. Between the end of the 18th century and the beginning of the 19th century, the length of the *yeongjocheok* was revised, and in 1902, the metric system was introduced. The *yeongjocheok* was highly significant in that it allowed a unified length to be used nationwide.



Yeongjocheok | Kim Hong-do | Portion of Roof Tiling | Late Joseon | National Museum of Korea



Jiricheonmunsinjang(God who finds various human sites) | Post-liberation | National Folk Museum of Korea

Yundopan

윤도판 輪圖板

Feng shui board

Tool used to judge various *pungsu* (feng shui) elements when selecting sites for houses or graves.

A *yundo* (輪圖) is a tool used to measure direction (方位). There is a magnetic needle in the middle with a circle, divided into 24 directions, drawn around the perimeter. The term *yundo* (literally, wheel chart) is derived from its wagon wheel appearance. The body of the *yundo*—the *yundopan*—is made from wood.

Yundopan are constructed in five, seven, and nine-layer forms, depending on the number of circles that are drawn on the device to provide information. *Yundopan* have such complicated forms because various Chinese theories were incorporated into Korean *pungsu* theory. The most important function of the

yundopan was its ability to measure the 24 directions. With this device, the user could determine whether mountain energy is flowing well based on the measured direction status.

Although the *yundopan* is an essential tool for *pungsu*, it was also used in several other fields. In the Joseon Era(1392 - 1910), sailors and travelers used *yundopan* for finding direction. In particular, noblemen of the Joseon Era carried a simple *yundopan* on their travels. However, *yundopan* were also used as sundials by attaching needles to them as the 24 directions aligned with the 24-hour per day concept.



Yundopan |

① Length: 25 cm, Width: 10 cm | National Folk Museum of Korea

② Length: 29 cm, Width: 10 cm | Latter half of 20th century |

Sookmyung Women's University Museum

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BUILDING METHODS AND STYLES

공법 및 방식

Daemokjang

대목장

Jipjitgi

집짓기

Dopyeonsu

도편수

Matchum

맞춤

Ieum

이음

Somokjang

소목장

Daemokjang

대목장 大木匠

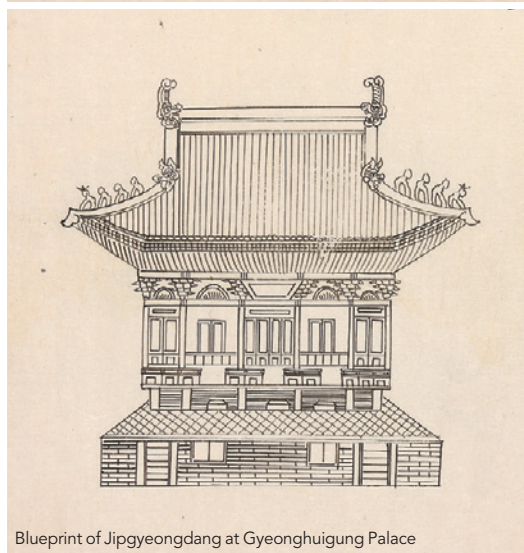
Craftsman skilled at constructing
large buildings with wood

Craftsman who works with wood and constructs buildings.

Presently, *daemokjang* (大木匠) refers to a crafts-



Blueprint of Yungbokjeon Hall at Gyeonghuigung Palace



Blueprint of Jipgyeongdang at Gyeonghuigung Palace

Buildings built by *daemokjang* | Seogwolyeonggeondogamuigwe |
1832 | Kyujanggak Institute for Korean Studies

man who works with wood and creates building frames. The term *daemok* (大木) appears in texts from the end of the Goryeo Dynasty (a kingdom on the Korean Peninsula) until the early Joseon Era at the end of the 14th century and the beginning of the 15th century. During that period, *daemok* referred to head carpenters. The term *daemokjang* appeared later due to the need for a term to differentiate certain carpenters from *somokjang*—carpenters who created smaller goods such as furniture.

In the early Joseon Era, there were many craftsmen who belonged to various organizations and specialized in the work of *daemokjang*. However, by the later Joseon Era, the number of craftsmen had declined rapidly, and there was little construction work available. However, the term *daemokjang* continued through its reference to members of the military who were given the work of *daemokjang* when construction projects were undertaken.

Dopyeonsu

도원수

Chief laborer

Head builder who supervises and is responsible for the building of a house.

In construction work, the person in charge of each area is known as a *pyeonsu*, and the chief of the *pyeonsu* is the *dopyeonsu*. That is, the *dopyeonsu* is the person who carries out the overall construction by supervising the craftsmen who are in charge of individual processes.

In texts from the late 14th century and the early 15th century, the head of the craftsmen

was called a *daemok* instead of a *dopyeonsu*. The term *dopyeonsu* first appeared in texts that record the government architecture of the 17th century. However, even at this time, there were very few recorded instances of *dopyeonsu*, while there were many recorded instances of *pyeonsu* instead. In the *uigwe* (a book that records the progress of an event from start to finish so that it can be referenced later during major events in the nation), “*pyeonsu*” was written in small characters beneath the names of craftsmen who were being recorded for the first time in a list of craftsmen who were employed during construction.

The title *dopyeonsu* became generalized by the mid-18th century, and chief builders were called *dopyeonsu*, while builders who were second-in-command were called *bupyeonsu*.

In traditional Korean wooden buildings, large and small framing members are fitted together with *matchum* (attaching separate parts in their proper place) and *ieum* (the act of joining together or the joined parts). The types of *matchum* and *ieum* used between members are classified according to the form of the joint, the location, the vertical or horizontal direction of the member, and the direction of the tree rings.

Ieum refers to the joining of two or more small or large single wooden members in the same lengthwise direction, and it also refers to the location of the joining.

Ieum for horizontal structural members basically includes *matdaenieum*, *banteokieum*, *jangbuieum*, *jumeokjangieum*, and *eotgeorieum*. Of these, *jumeokjangieum* is the form of *ieum* that was most often used between wooden members in Korean wooden buildings. *Jumeokjangieum* was also used together with *jangbuieum* in various ways in Korean wooden buildings.

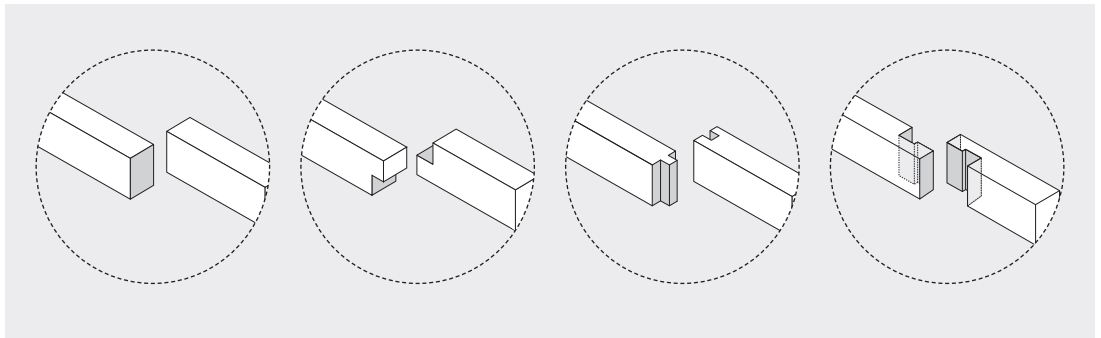
The examples of *ieum* between vertical structural members can be found mostly in columns. Methods of connecting columns to other columns are broadly divided into methods that perform *ieum* using extra supports and methods that perform *ieum* using the columns themselves.

Ieum

이음

Joint connection joint

One method of joining wooden framing members in which two or more small or large single members are fitted together in the same lengthwise direction.



Ieum styles for horizontal structural members | Jeong Yeon-sang

Jipjitgi

집짓기

All tasks related to building a house

Act of building a house and all related tasks.

When designing a home, the homeowner's domestic culture, needs, and economic circumstances must be considered. Once a design is complete, the materials and manpower are prepared, and the construction is accomplished according to that design. In Korea, home construction is generally performed in the following sequence: design and construction preparations, foundation and stylobate construction, wooden frame assembly, roof construction, and repair and finishing work.

1. Design and construction preparations: In the modern era, when a building is constructed,

the owner first selects an architect. Then, the owner asks the architect to create a blueprint that is suitable for the prepared site and selects a contractor to begin construction based on the blueprint. In the past, there was no clear distinction between the architect and the contractor. That is, in the traditional method, a *daemokjang* (construction of large structures or a carpenter who specialized in such work) designed and constructed homes.

2. Foundation and stylobate construction: House construction begins with groundbreaking rites and site excavation work. Once the site is prepared for the building, the foundation work is performed. First, the plinths for the columns are placed on the compacted ground. The task of cutting or processing the construction materials is done before assembly work; therefore, it is done at the same time as the foundation work. In the past, when wood was used as a



Cornerstone ceremony offerings (tteok, purified water, salt jar) | Botapsa Temple in Jincheon, Chungbuk | Jeong Yeon-sang

construction material, it was cut and processed from a raw log state, but nowadays, the primary work is generally done at a lumber mill, while a carpenter does the secondary work. Assembly of wooden structures begins after 70 – 80% of the wooden members that will be used in the building are cut or processed.

3. Wooden frame assembly: The assembly of traditional Korean houses begins with building the stylobate, placing the column plinths on top of the stylobate, and erecting the columns. The task of erecting the columns varies according to the size of the house. In the case of small private houses, it is done simultaneously with the placement of the plinths. Once the building's major furnishing material has been assembled, the *sangnyangsik* is performed. The task of building the house's framework by erecting the columns and placing the beams (thick pieces of wood that are placed horizontally between columns) atop the columns is called *sangnyang*; thus, the associated ritual is called the *sangnyangsik*. After the ritual is performed, the craftsmen hang the rafters, install the roof tiles, lay down the *maru* (wooden floor), decorate the walls, install the *gudeul* (floor heating), and install the windows.

4. Roof construction: The skilled workers responsible for hanging the rafters and installing the roof tiles are not the same people. The people who install roof tiles are called *wagong*, a term that originally referred to a person who makes roof tiles but now refers to a person who performs any work related to roof tiles. When roofing work is performed on a traditional building, the carpenters and *wagong* inspect the work from both near and far to examine the building's harmony with nearby buildings and landscape as well as the personality and disposition of the building owner.



Ipjusik(Ceremony when moving in)



sangnyanggosa(Ceremony for Sangnyang)

Ryu Seung-beon House in Gumi, Gyeongbuk | Jeong Yeon-sang

5. Finishing work and interior work: Finishing work is performed after the tiles are placed on the roof. It refers to a sequential process in which the walls are decorated, the *gudeul* and *maru* are put down, and the windows and hand-rails are installed. Interior work is performed throughout the building and consists of plastering, electrical work, and indoor *ondol* (floor heating) work.

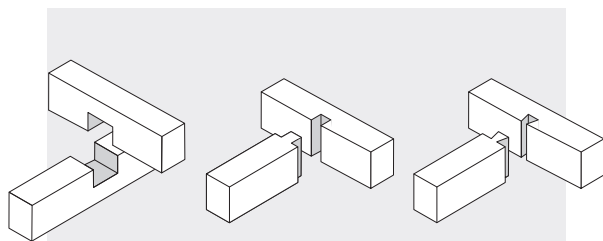
Matchum

맞춤
Connection joint

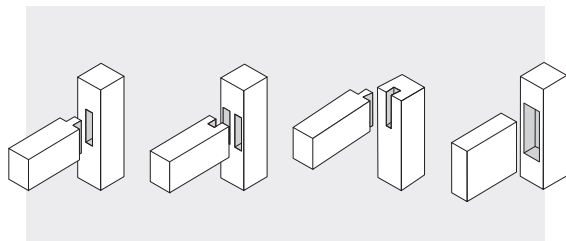
Method of joining two or more large and small single wooden members perpendicularly.

Traditional Korean wooden buildings are constructed through a process of fitting and joining large and small wooden members together. The wooden members of these buildings can be broadly divided into members that connect vertically, horizontally, and both vertically and horizontally.

Matchum refers to the task of joining wood or using reinforcing materials to prevent deformation under an external load and maintain fastness between members. According to the method, *matchum* can be divided into *banteok matchum* (halving joints), *jangbu matchum* (tenon joints), and *jumeokjang matchum* (dovetail joints). *Banteok matchum* is one of the basic *matchum* methods whereby two horizontal members



Matchum between horizontal members (Banteok Matchum · Jangbu Matchum · Jumeokjang Matchum) | Jeong Yeon-sang



Matchum between horizontal member and vertical member (Jangbu Matchum · Ssangjangbu Matchum · Jumeokjang Matchum · Tongjangbu Matchum) | Jeong Yeon-sang

are joined at a right angle. *Jangbu matchum* is a method in which a protruding part is created on one piece of wood, a groove is created on another piece of wood, and the protruding part is fitted into the groove to join the pieces. *Jumeokjang matchum* and *jangbu matchum* are based on the same concept—only the direction of the force is different. Understanding the methods by which members were joined is a starting point for understanding the construction principles used by pre-modern craftsmen as well as the properties of the construction materials.

Somokjang

소목장 小木匠
Craftsman who makes things from wood

Craftsman who makes various items out of wood.

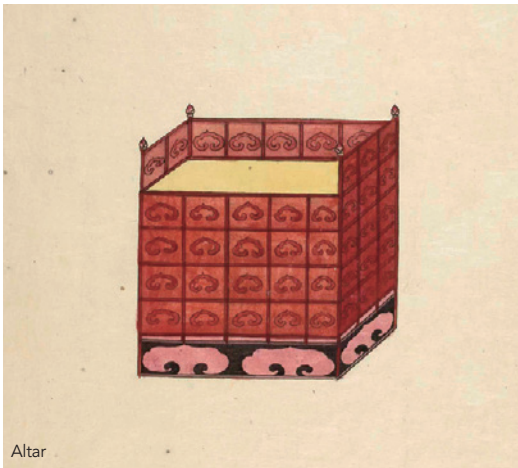
A *somokjang* refers to a craftsman who works with wood to create wooden items namely furniture, conveyances such as sedan chairs, and *jegi*, which are vessels used during ancestral rites. The main frames of wooden buildings are built by *daemokjang*, while *somokjang* perform the work that is not done by the *daemokjang*.

The building frameworks built by Joseon Era(1392 – 1910) *daemokjang* were placed in locations that could not easily be touched by hand, except for the columns. Therefore, it was not a problem if the framing members were rough. However, items that people can touch and feel by hand, such as furniture, must be carefully finished. For this reason, *somokjang* used a greater variety of tools than *daemokjang*.

The items made by *somokjang* are constantly



Tabernacle

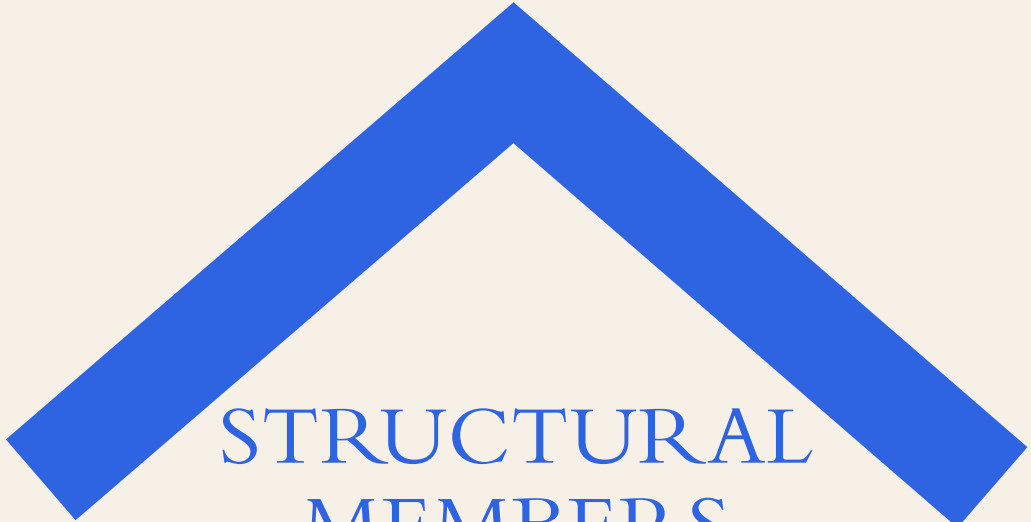


Altar

Wooden items in the royal records | Hyeonsagunbyeolmyoyeongg eondogamuigwe | 1824 | National Museum of Korea

exposed to external risks. Therefore, strong joinery is needed so that there is no separation or twisting in the boards that make up the items.

The woods most widely used by *somokjang* were *baekjamok* and *danmok*. The *baekja* boards made from *baekjamok* are nut pine boards, and the dan boards made from *danmok* are basswood boards.



STRUCTURAL MEMBERS

부재

Choseok

초석

Chunyeo

추녀

Daedeulbo

대들보

Dancheong

단청

Gidung

기둥

Giwa

기와

Gongpo

공포

Maksae

막새

Seokkarae

서까래

Choseok

초석 礎石

Foundation stone

Stone that is laid as a foundation beneath the columns that hold up a building.

A foundation stone serves to transmit the weight of the building from the columns to the ground. Foundation stones are classified as natural stone and hewn stone according to whether they have been hewn.

In the case of a natural foundation stone, a stone that is a size suitable to the building and column size is laid down to support the column. The bottom surface of the column that is placed on the stone is carved to fit the stone's uneven surface.

Hewn foundation stone is classified as circular, square, or octagonal according to the hewn shape of the *jujwa*, which is the place where the column is placed.

Foundation stones remain in place even after wooden buildings are lost to natural disasters and fires. Therefore, the structure, status, and function of a past building can be estimated based on the foundation stone's material and shape.

In general, circular columns and foundation stones with circular *jujwa* were of a higher status than square columns and foundation stones with square *jujwa*. Examples of this include the main halls of temples, buildings for ancestral rites in Confucian culture, and palace buildings.

When foundation stones are laid, related construction rituals are performed. For example, there is a ceremony in which a separate small



Natural Choseok | Boryeong, Chungnam | 1998 | National Folk Museum of Korea



Gomegi Choseok | Yangdong Village in Gyeongju, Gyeongbuk | National Folk Museum of Korea



Wonhyeong Choseok | History of Housing Culture



Hwalju Choseok | Buseoksa Temple in Yeongju, Gyeongbuk | Kim Gwang-hyeon

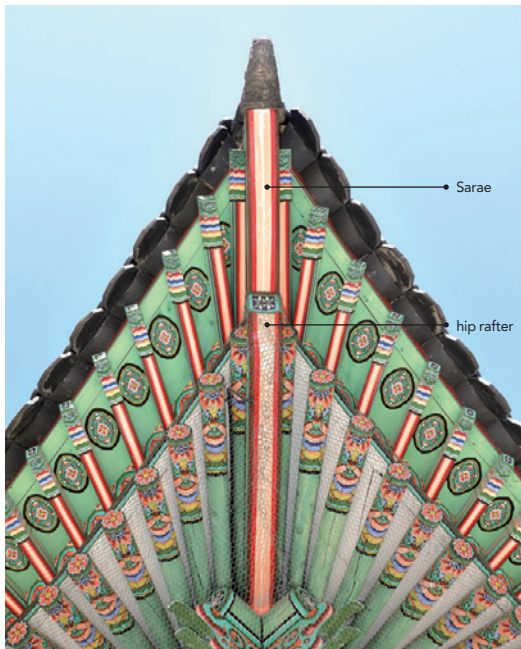
hole is dug next to the foundation stone, and jars of ritual foods or grains such as rice, barley, etc. are buried in it. This ritual offers prayers for the lasting stability of the foundation and the column, as well as the stability of the building.

Chunyeo

추녀
Hip rafter

Roof structural member with a square cross section that lays at a 45-degree angle from the corner where the roof surfaces meet each other.

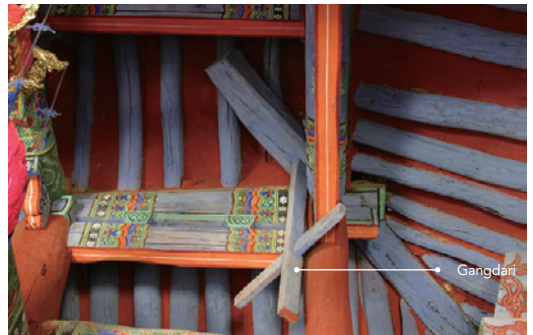
A *chunyeo* is a thick square rafter that lays at the corner of a roof. These structural members with large cross sections are used at the corners of the eaves of Korean buildings because the load is greatest there.



Chunyeo and sarae | Gyeongbokgung Palace in Jongno-gu, Seoul | National Folk Museum of Korea



Chunyeo and gosap | Yangdong, Gyeongju, Gyeongbuk | National Folk Museum of Korea



Gangdari | Daeungjeon Hall at Cheongnyangsa Temple in Anseong, Gyeonggi | 2003 | Kim Wang-jik

The cross section of a *chunyeo* is a quadrilateral, i.e., a rectangle with greater height than width that has been carved into an inverted trapezoid. In addition, the underside of the portion that protrudes from the eaves is planed going toward the end to give it a shape similar to the sleeve of a *hanbok* (traditional Korean dress). This technique is called *somaegoji*. *Somaegoji* is a unique feature of Korean architecture.

The ends of *chunyeo* are carved into spiral shapes—a style referred to as *genungak*. Though it is a type of ornamentation, it also makes the *chunyeo* less heavy and more dynamic-looking by reducing the overall volume of the *chunyeo*. Asymmetry and dynamism are the principles of form that appear throughout Korean architecture, and these are applied to *chunyeo* as well.

Daedeulbo

대들보
Crossbeam

Largest beam among the beams attached to the front and rear columns.

Beams are structural members that sit atop eave supports (structures that are situated between the front and rear columns or the roof and the walls). These beams transfer the roof's load to the columns. In most *samnimgip* (private homes), the roof structure is exposed because there is no ceiling in the *daecheong* (main floored room). The *daecheong* is the place where *Seongjusin* (the Korean folk deity who governs the house) resides and ancestors are memorialized, and it is where daily life takes place. As such,

there is a custom in which the householder submits the first offering to the *Seongjusin* deity when moving or during holidays and ancestral rites. During such times, *Seongjusin* is thought to be located at the *daedeulbo*.

As such, “*daedeulbo*” is also used in Korea as a metaphorical term for a person who is important enough to determine the destiny of a nation or family.

Dancheong

단청 丹青
Painting

Images or designs decorating old buildings' walls, columns, ceilings, etc., using the five primary colors of blue, red, yellow, white, and black.

Dancheong (丹青) refers to decorating objects by painting various designs or images on them using only five colors: blue, red, yellow, black, and white. The main purpose of painting wooden buildings was to enhance the durability of the wood by protecting its surfaces from wind, rain, and insects. At the same time, painting was done to indicate the building's status and rank and to decorate it in a majestic fashion.

There are four main classes of paintings: *gachildancheong* (假漆丹青), *geutgidancheong*, *morodancheong* (毛老丹青), and *geumdancheong* (錦丹青).

Gachildancheong is a method of painting only background colors without painting lines or designs; it is considered the lowest class of painting. *Geutgidancheong* is a method of finishing a framing member by drawing ink lines, dividing lines, and colored lines after the back-



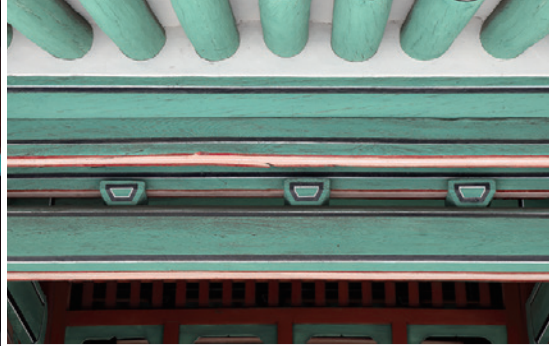
Samnyanggagu and daedeulbo | Hadong, a Historical House in Hahoe Village, Andong, Gyeongbuk | Jeong Yeon-sang



Daedeulbo and boaji | Gyeomamjeonsa, a Historical House in Hahoe Village, Andong, Gyeongbuk | Jeong Yeon-sang



Dancheong | Joseon Era Jongmyo in Seoul | National Folk Museum of Korea



Dancheong | Joseon Era Sajikdan in Seoul | National Folk Museum of Korea



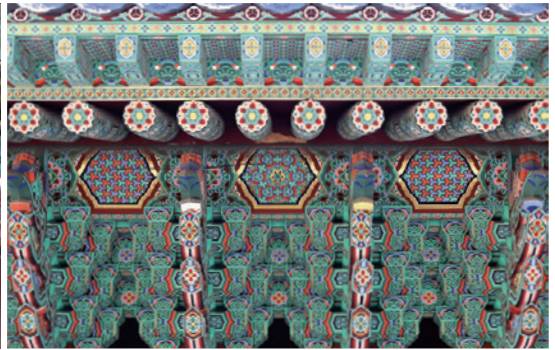
Gachildancheong | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik-Dongnyeok



Geutgidancheong | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik-Dongnyeok



Dancheong | Joseon Era Gyeonghoeru Pavilion at Gyeongbokgung Palace in Seoul | National Folk Museum of Korea



Dancheong | Jogyesa Temple in Jongno-gu, Seoul | National Folk Museum of Korea



Morodancheong | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik-Dongnyeok



Geumdancheong | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik-Dongnyeok

ground color has been applied. *Geutgidancheong* is also used together with *gachildancheong* to represent austerity and dignity in Confucian architecture. *Morodancheong* is also called *me-oidancheong* (head painting). This is a method of decorating only the ends of major framing members with various designs and applying a background color to the middle parts of the members and then performing *geutgidancheong* on them. *Geumdancheong* is a method of deco-

rating all members with complex designs and ornate colors as if embroidering silk. It is considered the highest class of painting.

The designs shown in paintings vary according to era, region, and artist. Basic designs include abstract (geometric) designs, in which triangles, squares, and circles form the main axes; designs like intertwining vines; designs containing natural elements such as the sun, moon, and clouds; designs containing various

trees and flowers; designs depicting fantastic beasts such as dragons and phoenixes; religious designs depicting the Buddha and bodhisattvas; and patterns made from text wishing good fortune to people.

The earliest architectural paintings still visible in Korea today are on buildings from the late Goryeo Dynasty (a medieval state on the Korean peninsula), including Geungnakjeon at Bongjeongsa Temple, Muryangsujeon and Josadang at Buseoksa Temple, and Daeungjeon at Sudeoksa Temple. Of these, the Josadang mural paintings at Buseoksa temple are the oldest, and although they have been repainted several times by later generations, their antique designs remain intact. The old mural painting at Daeungjeon Hall in Sudeoksa Temple is thought to be from the 14th century when Daeungjeon was built.

The term *dancheong* is a combination of *dan*, which means red, and *cheong*, which means blue. However, actual *dancheong* have 5 colors, and each color represents one of the five elements that are used to describe the changes that occur in the universe. Thus, the colors and arrangement of *dancheong* incorporate a number of Eastern philosophies.

pillars with polygonal cross sections are called *gakju*. *Gakju* are called different names according to the shapes of the polygons. The most widely used pillars are the *wonju* and *bangju*, which has a square cross section.

Pillars are classified according to the locations where they are placed. *Pyeongju* are placed on the outer edge of the building; *goju* are placed in the interior of the floorplan; *uju* are placed at the corners of the building; and *hwajju* are placed at 45° outside the corners of the building's floorplan.

In addition, a pillar that is erected at the center of a pagoda is called a *simju*, and the four pillars that are erected around the *simju* are called *sacheonju*. The *simju* is a ceremonial pillar rather than an essential pillar.

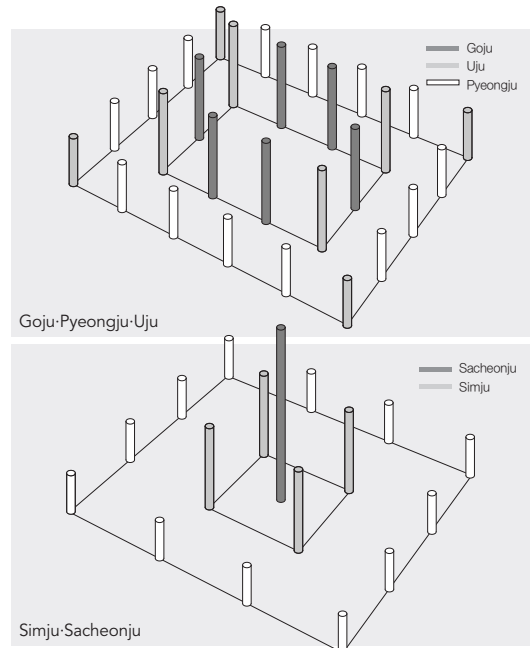
In ancient architecture, all structural members were carved according to plan without error, but the Joseon Era(1392 – 1910), which began in the 14th century, introduced buildings that aimed for a natural appearance. Therefore, naturally grown trees were used as pillars with-

Gidung

기둥
Pillar

Structural member that is erected vertically atop a foundation to support the roof.

Pillars are classified as *wonju* and *gakju* according to the shapes of their cross sections. Pillars with circular cross sections are called *wonju*, and



Gidung | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik·Dongnyeok



Bangju and wongju | Daejojeon Hall at Changdeokgung Palace in Jongno-gu, Seoul | National Folk Museum of Korea



Hwalju | Guengnakbojeon Hall at Silleuksa Temple in Yeosu, Gyeonggi 2005 | Lee Yeon-no

out any extra modifications. This phenomenon occurred throughout Korea rather than being led by a particular region or person.

Giwa

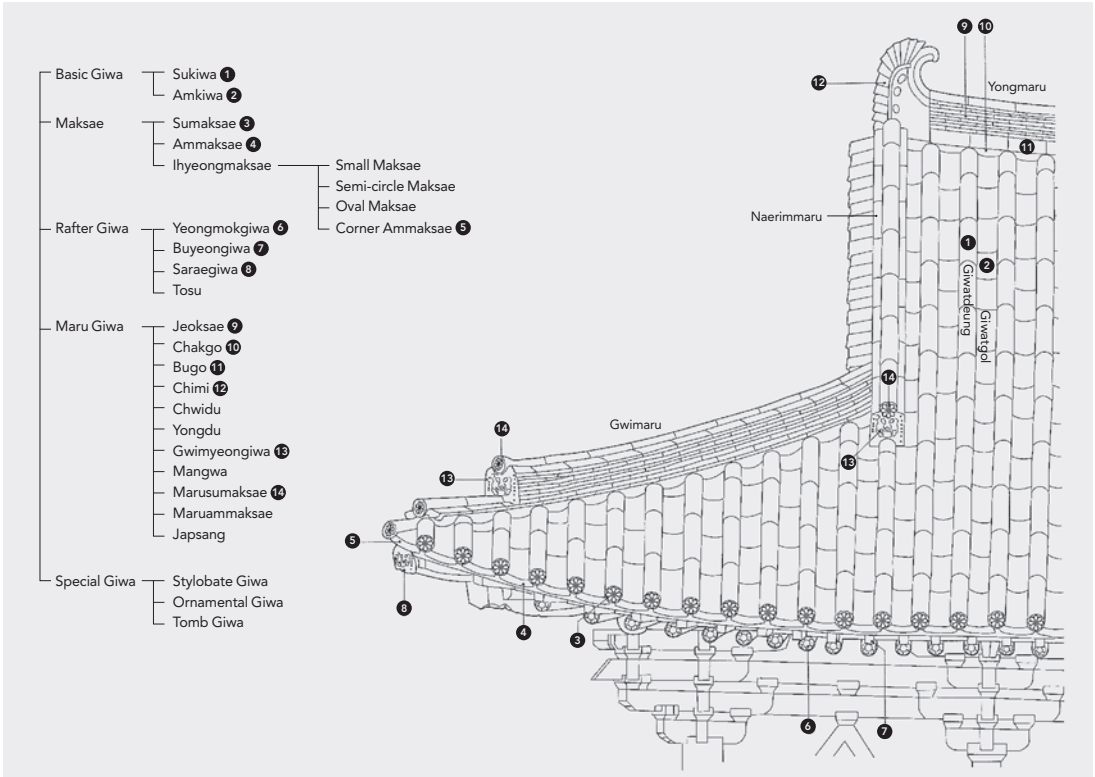
기와
Roof tile

Architectural element that is molded from high quality clay, fired in a kiln at high temperatures, and placed on the roofs of wooden buildings.

Since ancient times, seeds, thatch, rice straw, and tree bark have been used to make roofs of wooden buildings. However, these materials are quite leaky and need to be replaced often; therefore, semi-permanent roof tiles made from clay were introduced.

On the Korean Peninsula, various types of roof tiles were developed in each era and region after they were first introduced in China in the second century B.C. During the Three Kingdoms period Goguryeo, Baekje, Silla(the period from the early 4th century until the mid-7th century) roof tiles developed distinct characteristics in each of the three kingdoms of Goguryeo, Baekje, and Silla. Afterward the tiles went through a widespread process of conglomeration and entered an era of sophistication and ornate designs in East Asia.

During the Goryeo Era(918 – 1392), which began in the 10th century, and the Joseon Era(1392 – 1910), which began in the 14th century, many new forms of roof tiles appeared. During this process, the purpose of roof tiles changed from ornamental to functional, and manufacturing techniques were simplified.



Ancient roof tile Giwa | Kim Seong-gu

However, in the late Joseon Era, the groups that manufactured and supplied roof tiles were abolished, disrupting the roof tile supply and demand. Later, during the Japanese colonial period in the early 20th century, Japanese-style roof tiles were introduced.

There are many types of roof tiles, each with a specific name according to the position where they are used in a roof. As such, roof tiles are an important basis from which the development of wooden architecture can be examined. Through their fireproofing and waterproofing abilities, roof tiles enhance the durability of buildings as well. In addition, they improve the quality and stature of buildings.

Roof tiles that are unique to the Korean Peninsula can be divided into approximately 50 types, including basic roof tiles and *maksae* (roof

tiles that are placed at the ends of eaves), according to their usage and form. The various designs that are engraved on the roof tiles contain wishes for good luck and defeating evil spirits. Roof tiles can also be used to examine the cultural characteristics of each era. The differences between various cultures can be seen in the powerful appearance and strength of Goguryeo tiles, the smooth appearance and elegance of Baekje tiles, and the rough appearance and bluntness of Silla tiles. Among these tiles, the roof tiles of the Unified Silla Kingdom of the 7th century, which united the Goguryeo, Baekje, and Silla Kingdoms, boast the highest level of quality in East Asia and exhibit exquisite ornamentation and beauty. Following the 7th century, though many new roof tiles were introduced, their form changed, emphasizing reliable functionality.

Gongpo

공포 工包

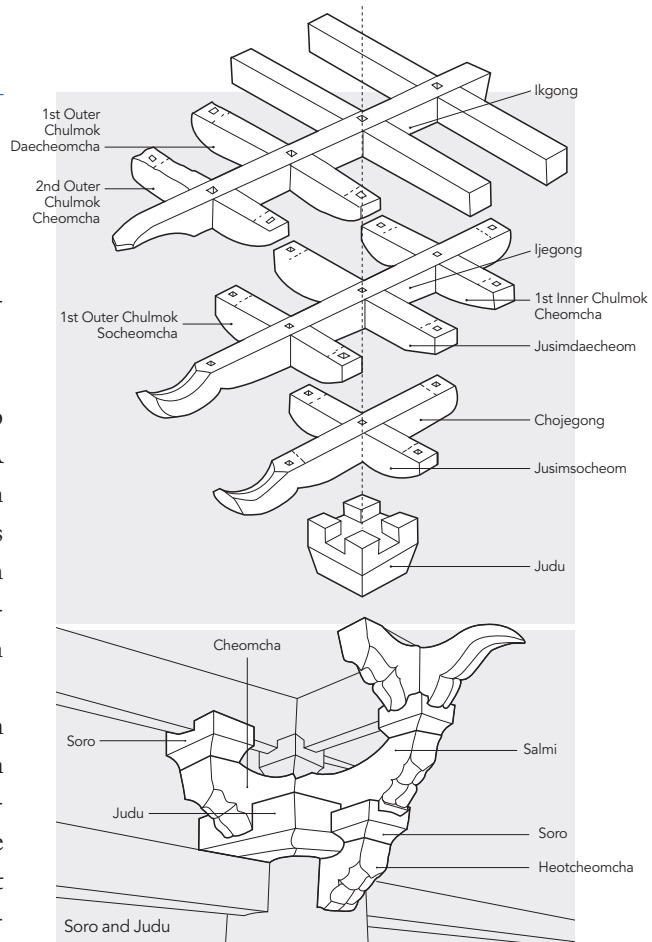
Eave supporter

Structure that lies horizontally between the columns and the roof of a building.

A *gongpo* is a structure that is installed atop columns to bear the load of the upper roof. A *gongpo* is installed at the top of the *pyeongju* (an outer column in a building with layered walls or columns), forming a horizontal band with a fixed height atop the columns. This horizontal band can also be found in ancient Western buildings, where it is called the entablature.

There are significant differences between an entablature and the *gongpo* band in eastern buildings. Unlike the West, Eastern eaves protrude outward to great lengths. However, there are limits to how far the eaves can protrude, but by using a *gongpo* band, the eaves can be exposed further outward. In addition, the *gongpo* can also provide a beautiful ornamental effect that increases the building's majesty.

An *oemokdori* (spanning wood that lays outside a column's center line) is installed on the uppermost outer end of the *gongpo*. This *oemokdori* ultimately supports the load of the



Gongpo | Easy Dictionary of Korean Architectural Terms | Kim Wang-jik-Bareon

make up the *gongpo*) must be used in the *gongpo*. If the *oemokdori* is supported by only one long *salmi*, the member can easily break. Therefore, the lowermost *salmi* is made the shortest, and the *salmi* that are placed atop it are made slightly longer and repeatedly overlap. When the *salmi* are stacked, a member of the *gongpo* known as the *soro* is installed so that the *salmi* remain in place.

Using a *gongpo* in this way, the building can be built higher, and the eaves can be extended farther outward, creating beautiful ornamentation. For this reason, the use of *gongpo* was regulated for a long time in the ancient kingdoms of the Korean Peninsula.

There are regulations regarding the use of



Gongpo | 2nd outer chulmok gongpo | Yeongju, Gyeongbuk | 2017 | Muryangsujeon Hall, Buseoksa Temple | Lee Yeon-no



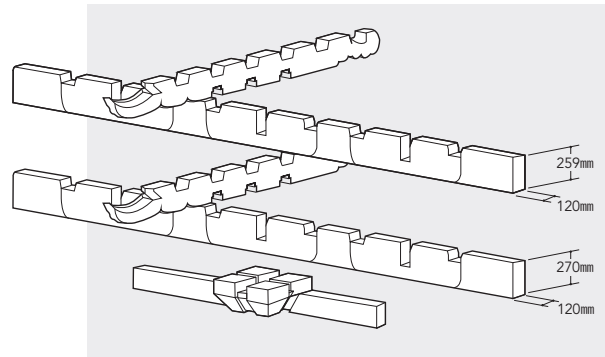
Gongpo | Daeungbojeon Hall, Magoksa Temple, Gongju, Chungnam | 2011 | Lee Yeon-no



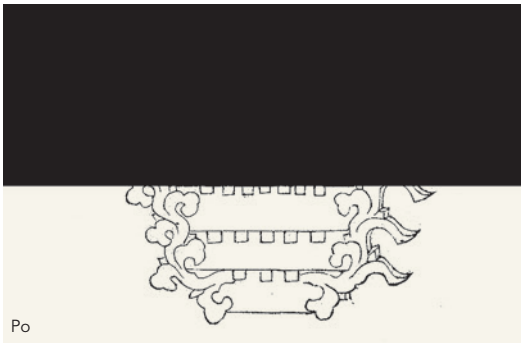
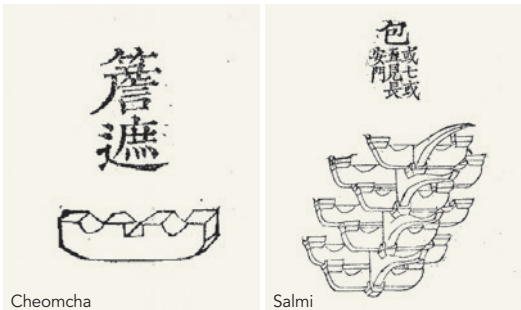
Geonjeongjeon | Main Hall of Gyeongbokgung Palace, a Joseon Era palace in Seoul | National Folk Museum of Korea



Seokjojeon Donggwan | Deoksugung neoclassical palace, a Joseon Era palace in Seoul | Cultural Heritage Administration



Assembly of cheomcha and salmi | Geunjeongjeon Hall of Gyeongbokgung Palace, a Joseon Era palace in Seoul | Jeong Yeon-sang



Gongpo | Hwaseongseongyeokeugwe | 1801 | National Museum of Korea

gongpo according to social class in the Oksajo of the Chronicle of the Three States (a history text published by Kim Bu-sik, a scholar during the Goryeo Dynasty(918 – 1392), founded on the Korean Peninsula during the middle ages). This text records the construction-related standards of the United Silla Era, which began in the 7th century and was one of the ancient kingdoms of the Korean Peninsula. The *jingol*

(persons on the paternal or maternal sides of the royal family) and above were under no restrictions, but the *yukdupum* (the social class below the royal family) and below were not allowed to install *gonga*. The *odupum* (the social class just below *yukdupum*) were not allowed to install *hwadua* either. *Gonga* and *hwadua* are both types of *gongpo*.

Maksae

막새

(Both concave and convex) Tiles at the edge of eaves

Tiles with decorative designs used at the ends of the eaves of wooden buildings.

Maksae is a type of roof tile. Like typical roof tiles, *maksae* are usually classified into concave and convex tiles. However, there are also forms of *maksae* that are difficult to classify as concave or convex.

Maksae were fabricated in a variety of styles according to the era and the region; they differed in size and characteristics. For example, Goguryeo Era *maksae* were large and strong, while Baekje Era *maksae* were small but smooth and elegant. Silla Era convex *maksae* were solid but rustic. Unified Silla *maksae* boasted the highest level of quality in East Asia and were very sophisticated and detailed. In the eras of the medieval Goryeo Dynasty and the early modern Joseon Dynasty on the Korean Peninsula, *maksae* were also used as ornamentation to show off the beauty of the palace architecture. In this way, *maksae* evolved in different ways in each era and region; therefore, they are important materials for researching the cultures



Maksae

- ① Diameter: 17 cm | Cheonchuchong | Goguryeo | National Museum of Korea
- ② Diameter: 13 cm | Daetongsaji Temple, Gongju, Chungnam Baekje | National Museum of Korea
- ③ Diameter: 12 cm | Heungnyunsa Temple, Gyeongju, Gyeongbuk Silla | Gyeongju National Museum
- ④ Width: 23 cm | Wolseong, Gyeongju, Gyeongbuk | Unified Silla Gyeongju National Museum

of those eras and understanding their characteristics. During the modern era, however, the organizations that manufactured roof tiles collapsed; thus, the tradition has not continued to the present day.

Seokkarae

서까래
Rafter

Structural member that spans between cross-beams of a roof at fixed intervals and bears the load of the roof.

Rafters rise to the highest part of a building and serve as a basis for the roof. The rafters in the middle part of a building lay side-by-side and parallel, which is why they are called *pyeong-seokkarae* (even rafters). In contrast, at both sides of the hip rafters on the corners of the building, the rafters have a different shape, and these are called *gwiseokkarae*.

In Korean roof construction, all of the rafters are curved except the central rafters. The rafters are curved because their undersides are planed going toward the ends using the *somaeggeoji* technique, which gives them a shape similar to a *hanbok* (traditional Korean clothing) sleeve and creates a light and dynamic appearance.

Korean architecture has a wonderful beauty precisely because care is taken even in such details. As load-bearing structural members, rafters are a very important element that demonstrates the beauty of roofs in Korean architecture.



Majogyeon (gwiseokkarae that make contact with the hip rafters) | Historical house of Lee Ha-bok in Seocheon, Chungnam | 2003 | Kim Wang-jik



Jangyeon (long Seokkarae that cover the bottom of the roof) and danyeon (short Seokkarae that cover the top of the roof) | Historical house of Kim Jwa-geun in Icheon, Gyeonggi | 2009 | Kim Wang-jik



TERMS

용어

Anbangmullim

안방물림

Deobusari

더부살이

Ipsik

입식

Maeul

마을

Singugan

신구간

Andong
Hahoemaeul

안동 하회마을

Gasajehan

가사제한

Isa

이사

Munbae

문배

Son Eomneun Nal

손 없는 날

Angeori·Bakgeori

안거리·밖거리

Goseong
Wanggokmaeul

고성 왕국마을

Jeju
Seongeupmaeul

제주 성읍마을

Myeongdang

명당

Taekho

택호

Asan Oeammaeul

아산 외암마을

Gyeongju
Yangdongmaeul

경주 양동마을

Jeonse

전세

Ondol

온돌

Wolse

월세

Baesanimsu

배산임수

Hanokbojonjigu

한옥보존지구

Jipdeuri

집들이

Pungsu

풍수

Yangtaek

양택

Bokdeokbang

복덕방

Ipchuncheop

입춘첩

Jutaekbokgwon

주택복권

Pyeong

평

Yeongju
Museommaeul

영주 무섬마을

Dangho

당호

Jwasik

좌식

Setbangsari

셋방살이

Anbangmullim

안방물림

Transfer of an *anbang* (main room) from
a mother-in-law to a daughter-in-law

Transfer of an *anbang* from a mother-in-law to a daughter-in-law.

Anbangmullim refers to the transfer of an *anbang* from a mother-in-law to a daughter-in-law. In Gyeongsangbuk-do, a region in the southeastern part of the Korean Peninsula, *anbangmullim* was performed during the mother-in-law's lifetime. When a mother-in-law was around 60 years old, she gave the *anbang* to her daughter-in-law and also turned over the key to the grain store.

In the past, the father gave the large *sarangbang* (room in the detached house) to his son when the father retired from public office, and at this time, the mother also gave the *anbang* to her daughter-in-law. The *anbang* was also given over if either of the parents died. Although rare, there were also cases in which the *anbang* was given to the daughter-in-law directly after marriage. In such cases, the daughter-in-law was unable to use a smaller room because she had too many furnishings. However, in most regions, the daughter-in-law normally received the *anbang* after the mother-in-law died. Given the modern custom of children leaving their family homes after marriage, the *anbangmullim* custom has naturally disappeared.

In houses where *anbangmullim* occurred, a big feast was held on that day. An auspicious day was selected as the day for the *anbangmullim*, and people from the village and relatives were invited to the feast. Afterward, the mother-in-law turned the keys over to the daughter-

in-law and moved her furnishings.

Through the *anbangmullim*, the daughter-in-law was recognized as the lady of the house, and the transfer of the keys was a ritual by which the mother-in-law handed over her right to manage the housekeeping in the *anbang*. The age of the daughter-in-law when she occupied the *anbang* varied according to the family's circumstances. If the mother-in-law lived for a long time, the daughter-in-law continued to live in the small room even after she gained a daughter-in-law of her own.

Andong Hahoemaoul

안동 하회마을

Clan village in Andong

Pungsan Ryu Clan (Ryu Clan whose progenitor was born in a place called Pungsan) village.

Andong Hahoe Village is a place where the Pungsan Ryu Clan lived. The village was established when a person named Ryu Jong-hye settled there in the 13th century at the end of the Goryeo Dynasty, a state on the Korean Peninsula.

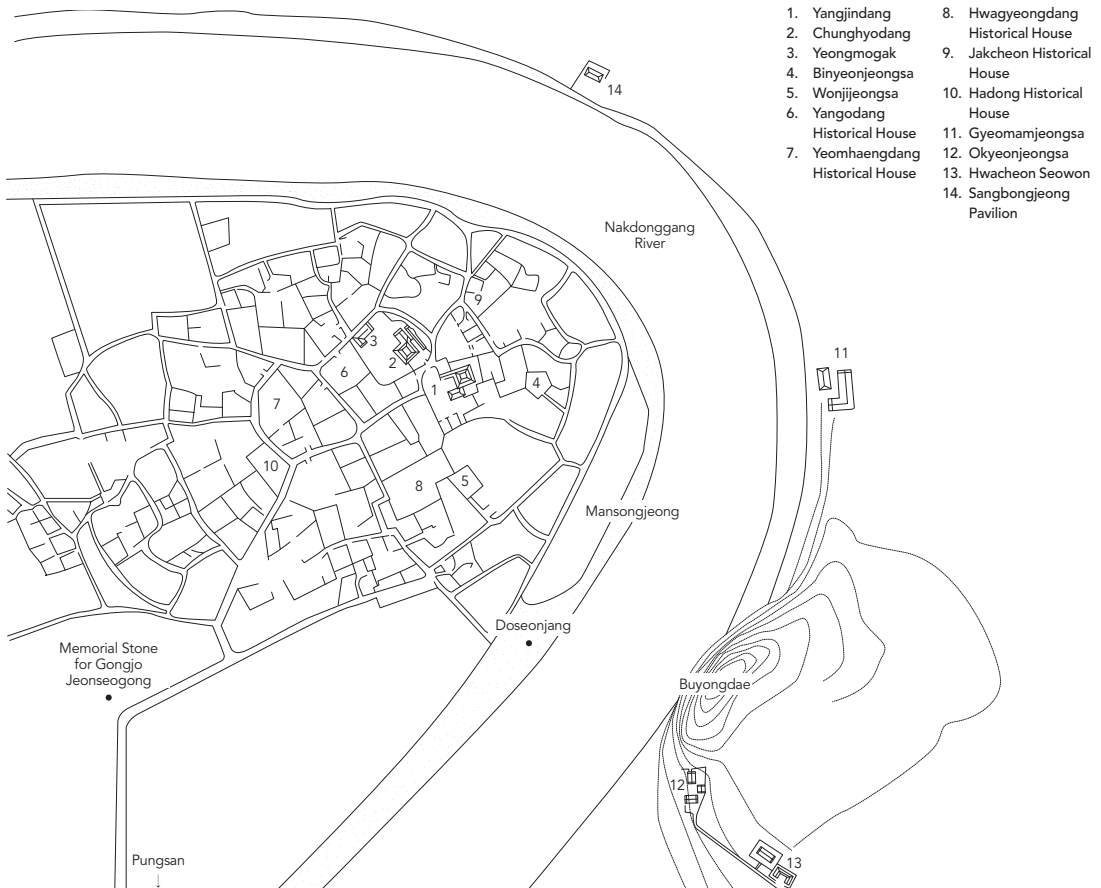
The original site of the village was covered by dense forest, swamps, and wetlands. Later, as the number of people expanded, the topographically low areas were filled in to expand the site. However, the village was established with consideration of the surrounding natural scenery. In addition, the village's buildings branch out according to social rank, giving it the appearance of a clan village.

In the modern era, the scenery and arrangement of Hahoe Village began to change due to

external demands. The biggest factors were the new construction of public facilities such as an elementary school, district office, police station, and church under Japanese colonial rule as well as the destruction of houses due to a flood in 1934. The scenery and spatial structure of Hahoe Village underwent significant changes with the introduction of new modern buildings and the destruction of existing traditional houses. In addition, the village's culture was gradually modernized by the introduction of electricity, and by the 1960s and 1970s, the village architecture and landscape began to change with the implementation of the Saema-ul Movement (a campaign to develop local communities to improve living conditions and increase income).

Due to the rural exodus of the 1970s and 1980s, the number of empty houses in Hahoe Village increased sharply. Over the years, these abandoned houses fell into disrepair, were torn down, and became empty sites. Since 2002, new construction and additions have increased due to the local government and the village residents' efforts to preserve the village.

Most of the cultural heritage that remains in Hahoe Village was left by two brothers named Ryu Un-ryong and Ryu Seong-ryong and their descendants. Hahoe Village's cultural heritage includes many tangible and intangible cultural assets that are worthy of preservation and, similar to the cultural assets designated by the Korean government and the Gyeong-sang-



Hahoemaaul layout | Andong, Gyeongbuk | 2014 | Daewonsa

buk-do provincial government, are ideal for educational purposes. In particular, there are the state-designated cultural assets of *Hahoe* masks, *Byeongsan* masks, and the *Jingbirok* (the Book of Corrections).

Hahoe Village, which is a Joseon Era(1392 – 1910) clan village, preserves a space that demonstrates the lifestyles and values of the yangban (nobility) who were the central group in the society of that era. Compared to other villages, it contains many historical buildings where Confucian culture comes to life, such as the head family's houses, pavilions, and *seowon* (gathering places for scholars). In addition, Hahoe Village produced many prominent figures in the field of humanities in Korea. Records, historical texts, and collections of books have been passed down so that one can read about these figures' academic expertise and legacies. Intangible culture that is closely related to living culture and folk religion is also being passed down even today.

As such, Hahoe Village and its architectural spaces have their own unique values in addition to the universal values that can be experienced anywhere. Specifically, Hahoe Village possesses the most complete and representative features of Korean Confucian society.

bakkatchae (outbuilding).

In Jeju island the south of the Korean Peninsula, small families or people in difficult circumstances lived in a single building known as an *angeori* (main building). There, multi-generational households or affluent households had a *bakgeori* (outbuilding) built across from the *angeori*, facing it. In the Jeju dialect, *geori* means *chae* (a separate building that is part of a house). Therefore, *angeori* refers to an *anchae* (main building), and *bakgeori* refers to a *bakkatchae* (outbuilding).

In Jeju island, *angeori* and *bakgeori* buildings were used by different generations. In general, the *angeori* was used by the parents, and the *bakgeori* was used by the children. If one of the parents died or became elderly, the children moved into the *angeori*, and the surviving parents moved into the *bakgeori*.

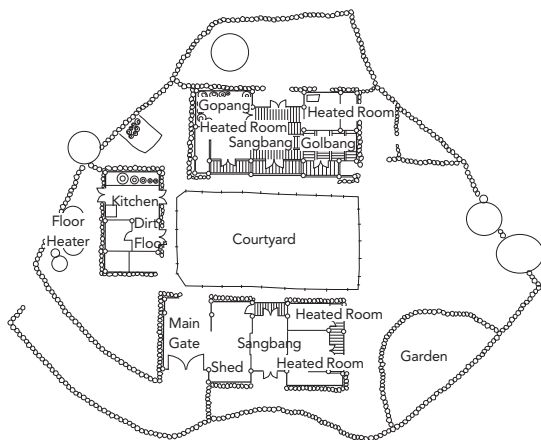
The buildings were called different names, but they did not differ in terms of size or materials. Nonetheless, the parent and child generations lived independently in separated spaces. The *angeori* and *bakgeori* each had their own space, but activities related to ancestral rites, which were rituals that offered food to

Angeori · Bakgeori

안거리·뒤편

Form of housing in which the spaces for
parents and children are divided

Form of housing on Jeju island where parents and children live together and the space is divided between the *anchae* (main building) and



Jeju island dwelling floorplan (Open □-shaped house with -shaped house) | Kang Yeong-hwan

deities or the souls of deceased persons, could only be performed in the *angeori*. The parents and children who used the *angeori* and *bakgeori* did not dine together except on special days. The *angeori* and *bakgeori* not only provided the generations each a sense of independence but also an economic separation, as evidenced in the different farm fields that accompanied each space.

Asan Oemmaeul

아산 외암마을
Cultural heritage village in Asan

Clan village of the Yean Lee Clan (Lee Clan whose progenitor (始祖) was born in a place called Yean) that contains both farmhouses and houses of the nobility.

Oeam Village is located in Songak-myon, Asan City in Chungcheongnam-do, just south of the middle of the Korean Peninsula. The entire village is designated as a national folklore cultural asset. Although this has yet to be confirmed by historical records, according to oral history, the village was formed when the Gang Clan and the Mok Clan settled there some 500 years ago.

Today, the majority of the Yean Lee Clan lives in the village. The first person from the Yean Lee Clan to move into Oeam Village was Lee Sa-jong. He married a woman from a family that already lived in Oeam Village and settled down there.

As of 2019, 69 households live in the village. Of these, 38 are farming households, and 31 are non-farming households. The village has around 200 residents housed in a variety of

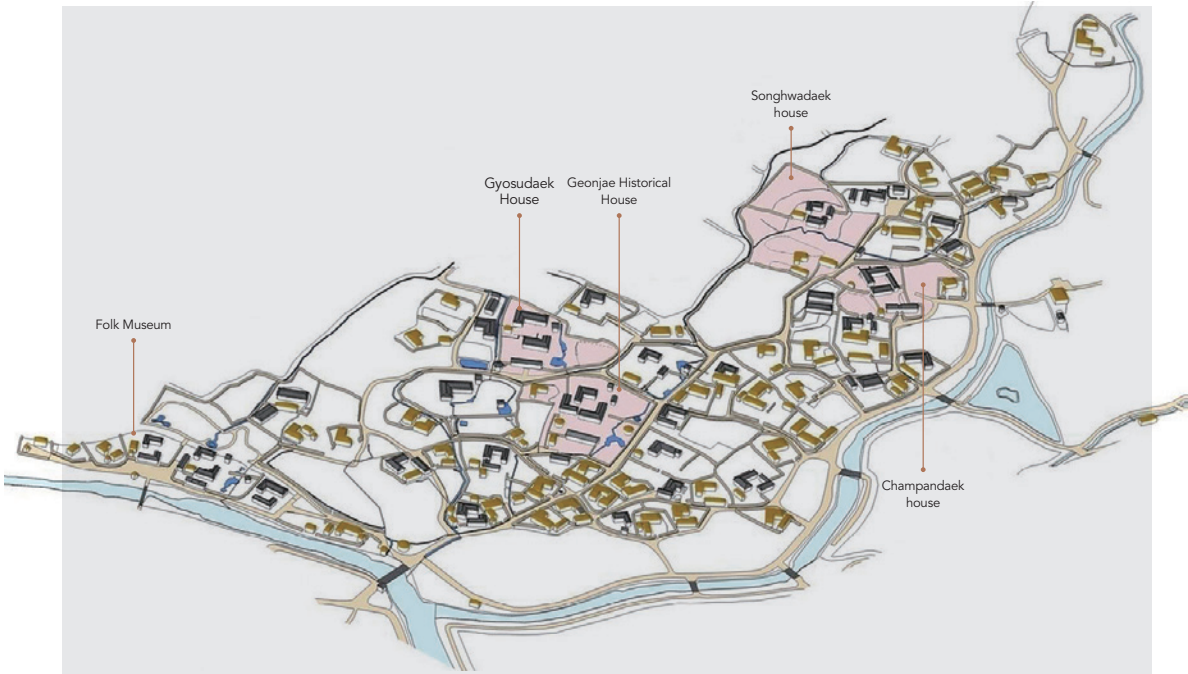


Oemmaeul layout | Asan, Chungnam | Korea Tourism Organization · Kim Ji-ho

house styles. There are 57 tile-roofed traditional Korean houses, 128 straw-roofed houses, 2 slate tile-roofed houses, 11 cement tile-roofed houses, and 15 other houses for a total of 213 houses. The majority of the village buildings are straw-roofed houses, and the overall scenery would make it apparent to any visitor that it is a farming village.

All the houses in the village are surrounded by stone fences that total in length to 6km. The stones used in these fences were taken from the village site. Due to geological conditions, the surface of the village grounds is dotted with a large number of stones. Past residents used these stones to build fences for their houses, and stones that were removed to create arable farmland were used to build the embankments of fields and paddies. These stone fences and embankments make the scenery of Oeam Village distinct from other villages.

Within the village, there are three large trees. One tree is located on the left after crossing the village's entrance bridge, and another tree is located in an alley that connects to the first side road after entering the village's inner roads. The final and third tree is located beside a creek on the rear border of the village. The three



Oeammaeul layout map | Asan, Chungnam | Lee Wang-gi



Jangseung | Lee Wang-gi



Bridge | Korea Tourism Organization Kim Ji-ho

Oeammaeul | Asan, Chungnam



Oeammaeul | Asan, Chungnam | Cultural Heritage Administration

trees are sacred spaces for performing ancestral rites during village celebrations. The tree at the rear of the village also serves to provide a space where residents can rest.

One of the important features of the village's layout is the artificial waterway that passes through the village. The Seolhwasan Mountains at the rear of the village are considered to have strong fire energy according to folklore. As such, it appears the original villages were concerned that the fire energy would affect the village; thus, the waterway was created to run through the village to suppress the fire energy.

Baesanimsu

배산임수 背山臨水

Korean traditional geographic *myeongdang*
(auspicious place)

Topography that overlooks water and has mountains to the rear.

Baesanimsu, the principle of situating housing so that it overlooks low water and has high mountains behind it, is compatible with the science of human living. First, having a mountain behind a village is advantageous in that it blocks the cold northwesterly winds during winter. It also makes it easy to obtain firewood and forest materials. In addition, if there is a river in front of a village, rain water and wastewater can drain easily, and water can be supplied to the farmlands around the river basin, which is a food production area.

The concept of *Baesanimsu* contains wisdom that has accumulated over time. However, due to the development of science and technology,



Hangae Village | Seongju, Gyeongbuk | Choi Ji-hyeon

it has become possible for people to overcome natural conditions, and the concept of *baesanimsu* is disappearing. In Korea, as new large-scale cities were developed after the 1980s, the concept of *baesanimsu*, which was passed down by members of traditional village societies, almost completely vanished from apartment buildings. However, certain individuals still consider *baesanimsu* to be an important criterion when selecting a gravesite or housing site that will bring good fortune to one's descendants in the future.

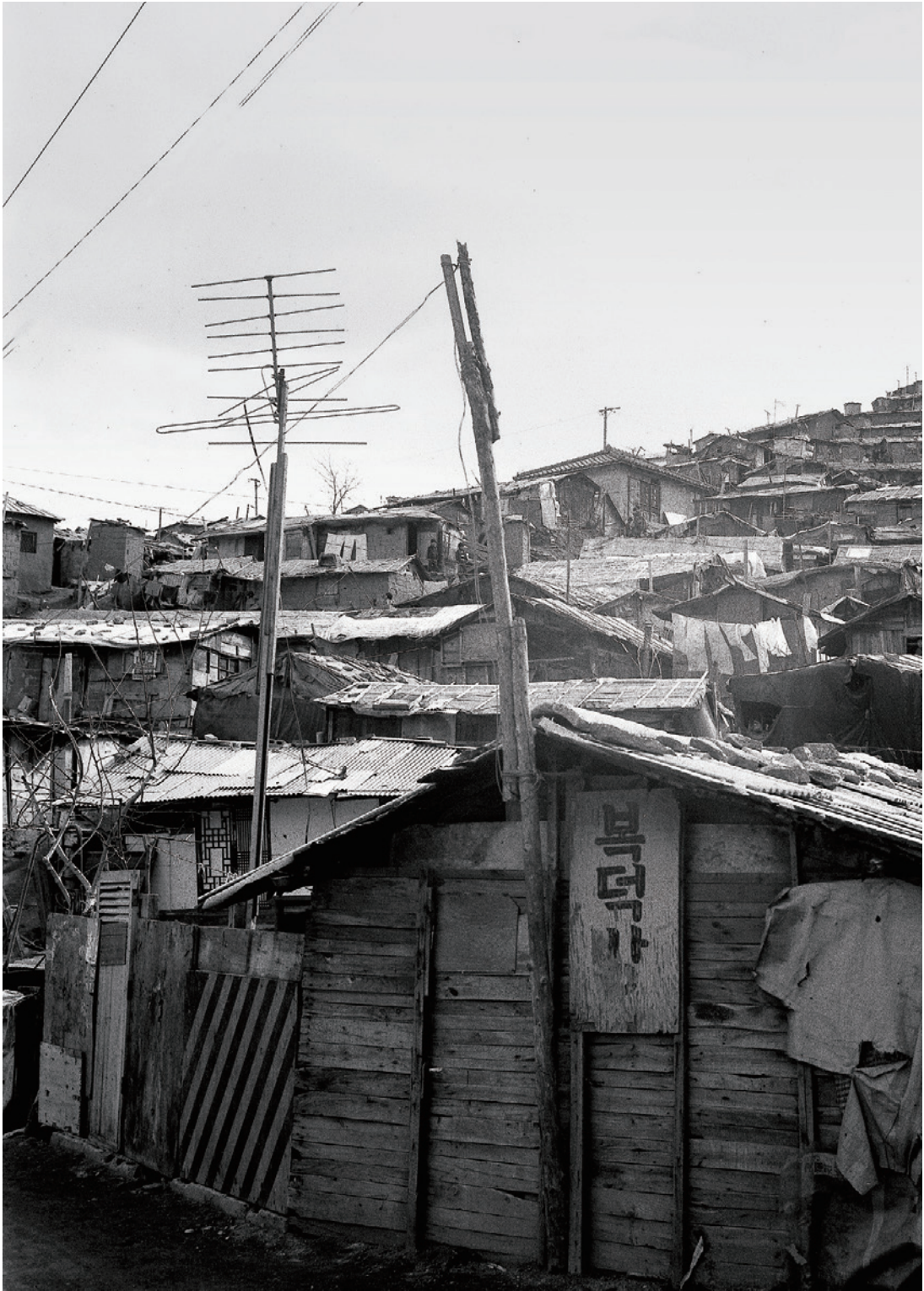
Bokdeokbang

복덕방 福德房

Real estate agency

Place that provides brokerage or representation services for selling and exchanging real estate such as land or buildings.

The history of the *bokdeokbang* in Korea can be traced back to the Goryeo Dynasty(918 – 1392), a medieval state on the Korean Peninsula.



Bokdeokbang in shack | 1977 | Seoul Museum of History

la. At that time, the conclusion of a transaction between a tradesperson who was selling something and the buyer was called *geogan*. Acting as a broker for the sales, leases, and transfers of houses and properties was called *gageogan*, and people who engaged in *gageogan* were called *jipjureum*. In the 1900s, *jipjureum* gathered together and established offices, which are now called *bokdeokbang*.

Initially, *bokdeokbang* were places where elderly people gathered to pass the time. When people visited, the people at the *bokdeokbang* acted as *geogan* brokers and received small gifts in return. Sometimes, a small premium was added to the sale price when making a deal, and that amount was earned as a commission.

In the wake of urban development planning, *bokdeokbang* were converted into brokerage agencies due to the enactment of the Real Estate Brokerage Agency Law in December of 1983, which established a real estate transaction system, regulations for protecting citizens' property rights, and a professional license for real estate agents.

Due to the rapid development of cities, there was an increased demand for housing and land for various uses, and the scope and function of the *bokdeokbang* industry gradually changed. Nowadays, various names other than *bokdeokbang* are used to refer to firms that broker real estate.

Dangho

당호 堂號

Building name

Meaningful name given to a building or space.

A *dangho* is a name given to a building or space that reflects the name of the region or the motto of the people who use the space. In most cases, the characters *dang* (堂), *heon* (軒), *ru* (樓), or *jae* (齋) are appended to the end of the *dangho*.

The *dangho* may also be an indication of the building's purpose or the composition of the space. Therefore, *dangho* were sometimes used instead of people's names during the Joseon Dynasty, (an early modern state on the Korean peninsula where people were not casually called by their names). Men used the *dangho* of all types of spaces, but women were restricted to *dang* (堂) or *jae* (齋).



Historical House Chunghyodang at Hahoe, Andong, Gyeongbuk



Historical House Nakseondang at Yangdong Village, Gyeongju, Gyeongbuk

Pyeongaek with *dangho* | National Folk Museum of Korea

Deobusari

더부살이

Person who receives wages to live and work at another person's house, or the practice of doing so

A freeloader who takes room and board at another family's house or shop without doing any work or paying rent, or the act of doing so.

Deobusari refers to the practice of taking room and board at a person's house or shop and receiving wages to perform the work that is requested by the householder, or it may refer to a person who performs such work, such as a worker who performs errands at a store, a farmhand who works at a family farm, a maid who helps with the housekeeping in an ordinary household, or a nanny who cares for children. In addition, the practice of freeloading at another person's house without paying rent, regardless of whether labor is provided, is also called *deobusari*, as are the people who do this.

In Korea, farmhand work began to gradually decrease due to the abolition of the social class system by the Gabo Reform, which occurred in the late 19th century in the early modern Korean state of Joseon. In *dosihanok* (urban traditional Korean houses) there were cases where families who came from farming villages in search of work lived in the *haengnang* (the area typically reserved for servants). These families were called *haengnangsikgu*. *Haengnangsikgu* wives received a monthly salary from the householder in exchange for doing household chores, while the husband worked a job such as rickshaw puller, etc. There were also young women who lived in the owner's house and performed the same roles as maids, looking after children and taking care of minor housework. *Seosaeng*, who were similar

to private tutors, attended school and performed *deobusari* at the homes of the upper class or high-ranking officials, running errands for the male householder and helping to receive visitors.

Until recently, there was a form of *deobusari* that remained in Korea known as *sikmo*. Starting in the 1960s, women in their mid-to-late teens who had been born in farming villages moved to the city as Korea developed rapidly into an urbanized society. One of the jobs that these women could obtain was that of *sikmo*. *Sikmo* were exploited for low-wage labor, and there were many cases in which teenage women from farming villages were abused. As a result, calls for the abolition of *sikmo* began in the 1970s.

In the 1980s, *sikmo* gradually began to disappear due to changes in living environments such as apartment living and changes in floor-heating fuel. During that time, *sikmo* were replaced by *pachulbu* (housekeepers) who worked regularly or irregularly. When natural gas and central heating boilers were adopted, there was no longer any reason to wake at dawn and change the coal briquettes, and in apartments, there was no need for a resident *sikmo* because thieves could be kept out with a single key.

Gasajehan

가사제한 家舍制限

System for restricting the area and other aspects of houses and their grounds according to social class

Written regulations that limited the size of houses and their grounds, as well as their materials, size, and ornamentation, according to social status.

In the ancient kingdom of Silla and the early modern kingdom of Joseon on the Korean peninsula, *gasajeohan* was the name given to the system that managed the dimensions of housing lots and the sizes and ornamentation of houses according to social status. Here, *gasa* refers to residential housing, and *jehan* refers to regulations that stipulate restrictions. In the Silla Era, these restrictions varied according to one's social status at birth. In the Joseon Era, lot dimensions and house sizes, ornamentation, etc. were restricted according to public officials' degree of rank. Restrictions on house size according to official rank were greatly influenced by the Confucian theory of justice and the top-down social status hierarchy of civil and military *yangban* society (a social class in the Joseon Era(1392 – 1910)) in which Neo-Confucianism (a school of Confucianism) was the governing ideology.

In the Joseon Era, *gasajeohan* were first enacted in 1431. Later, the specifics of the *gasajeohan* were revised and supplemented several times. The 1st *gasajeohan*, enacted in 1431, stipulated that the houses of those in the first rank (i.e., princes, royal siblings, and princesses) would not exceed 50 kan (a kan is a unit that refers to the square space between the columns of buildings in East Asia), while those in the second rank (the fourth class among the 18 Joseon ranks) were limited to 40 kan. The third rank (the sixth class among the 18 ranks) and below were limited to 30 kan, and commoners were limited to 10 kan. Along with restrictions on the total size of houses, householders were encouraged to reject extravagance and create a simple and austere social environment. For example, one restriction dictated that “cut stones may not be used except as foundation stones, and strong, bold colors may not be used.”

However, exceptions were made to the en-

forcement of *gasajeohan*. *Gasajeohan* did not apply to houses that were built before the restrictions were enacted, household shrines, houses inherited from parents, purchased houses, and houses built in regions other than the capital.

The *gasajeohan* of the Joseon Era were influenced by the Ming Dynasty in China, but unlike the Chinese system, there were detailed restrictions on the length of the beams and crossbeams and the height of the columns that constituted each building, in addition to restrictions on the total size of the house according to social status. In contrast, the Ming Dynasty in China focused more on restricting ornamentation. In addition, unlike the *gasajeohan* of the Joseon Era, which separately restricted the number of kan in the main buildings and the size of the wooden columns used in the buildings, the Ming Dynasty adopted a comprehensive method of limiting the size and structure of buildings.

Goseong Wanggokmaeul

고성 왕곡마을

Traditional *hanok*
(Korean traditional house) village in Goseong

Traditional *hanok* village located in Jugwang-myeon, Goseong-gun, Gangwon-do.

Goseong Wanggokmaeul is a village that has been designated as National Folklore Cultural Heritage and is located in a valley amid pine-covered hills on the central northern coast of Gangwon-do, Goseong-gun on the eastern side of the Korean peninsula.



Wanggokmaeul | Goseong, Gangwon | Korea Tourism Organization-IR Studio

In the village, there are 37 *giwajip* (29 main buildings, 8 annexes), 88 *chogajip* (14 main buildings, 74 annexes), 9 houses that have not been restored to their original form (3 main buildings, 6 annexes), and 6 straw-roof houses on the village street (as of 2012). In addition to these houses, the village also contains the *hyojagak* (ancestral memorial) of the Yanggeun Ham Clan (the family of Ham, whose progenitor was born in a place called Yanggeun), the Ham Huiseok *hyojagak*, a village hall that is currently used as a senior citizens' center, a rice mill, and a church parsonage.

The houses of Wanggok village are open to the outside from the front, without any gates or walls, but the backs of the houses are surrounded by fairly high walls. The *anchae* has a 4-kan front and 2-kan sides, and a barn projects from

the kitchen at the front of the house, creating a distinctive exterior. In the front row, there is a wooden floor and a *sarangbang*, and in the back row, there is a *gyeopjip* (a traditional Korean floorplan type) that has an *anbang* (main room), *utbang* (the upper room among two connected rooms), and *dojangbang* (a room with a kitchen attached to the *anchae* where mainly women reside). Uniquely, almost all the rooms are entered via the kitchen, and the backyard is accessed via the kitchen as well, preserving space for the women and the family.

In this area—within the Geumgangsang (a noted mountain in Gangwon-do) cultural zone—the *gyeopjip* floorplan (a northern house type) was established. All of the houses with roof tiles placed on single eaves (eaves that consist solely of eave rafters) have hip-and-gable

roofs. The height of the windows that are open to the exterior is increased slightly, and the rooms are accessed via the kitchen rather than being directly entered from the exterior yard so that cold outside air does not directly enter the rooms. The L-shaped floorplan arrangement that projects toward the west effectively blocks the northwesterly wind. Though there are openings in the *maru* and the *sarangbang* that are open to the exterior, these are for light and fresh air rather than entry and exit. Most of the chimneys were built on the sides 1.5 to 1.8m from the *sarangbang* side walls and were made with a cylindrical shape that was wider at the bottom and slightly narrower at the top.

As the mid-to-late 19th century passed, people who had improved their social status or economic circumstances began to build *giwajip* (roof-tiled houses), and the Wanggokmaeul, which had been a typical farming village, became a wealthy village with many *giwajip*. However, after the 1970s, many of the young people left for cities, and the population rapidly decreased, which made it difficult to preserve and maintain the village. On August 10, 1988, the Cultural Heritage Administration designated the village as “Traditional Building Preservation Site #1,” and in January of 2000, Wanggokmaeul was redesignated as National Folklore Cultural Heritage.

Goseong Wanggokmaeul is essentially the only village that has been preserved in its original form through the Korean War. The aforementioned houses of Wanggokmaeul are a very important village cultural legacy because they preserve the peasant way of life, unlike other villages, which consisted mainly of the *yangban* (the ruling social class of the Joseon Era).

Gyeongju Yangdongmaeul

경주 양동마을

Folk village in Gyeongju

Folk villages located in Yangdong-ri, Gangdong-myeon, Gyeongju, Gyeongsangbuk-do, which have been declared National Folklore Cultural Heritage.

Looking at the Yangdongmaeul from its entrance, the *giwajip* (roof-tiled houses) and *chogajip* (rice straw-roofed houses) of various sizes form a natural harmony. Among the houses, there is the main family house and several houses from other branches of the family, and the periods during which these houses were constructed vary significantly.

At Yangdongmaeul, two clans, the Wolseong Son Clan (the family of Son, whose progenitor was born in a place called Wolseong) and the Yeogang Lee Clan (the family of Lee, whose progenitor was born in a place called Yeogang) lived together for approximately 500 years.

The typical houses of the Son Clan include the *Songcheom Jongtaek* and *Gwangajeong*. A *jongtaek* is a house where the family's eldest son lives from generation to generation, and the term is preceded by the name of someone from that household. *Gwangajeong* is the house where Son Jung-don lived.

As for the overall arrangement of the *Songcheom Jongtaek*, in front there is an I-shaped *haengnangchae* (a house beside the main entrance in a Korean traditional house), and behind that there is the square-shaped main building. Upon entering the middle gate, a *daecheong* (the large wooden floor area between rooms in Korean



Yangdongmaeul | Gyeongju, Gyeongbuk | National Folk Museum of Korea

traditional houses) is seen atop a high *gidan* (stylobate), and there are rooms to the left and right of the *daecheong*. On the left, there is the *anbang*.

(the center room of the house that was traditionally occupied by the female householder). Below the *anbang*, the *jeongji* (kitchen) is attached, and below the *geonneonbang* (the room on the opposite side as the *anbang*), the library is attached. Like the height from the ground, the height to the rafters (long thin square wooden members that constitute the roof decking and the eaves) was also made unusually tall.

Upon entering the main gate of *Gwanga-jeong* (the other representative house of the Son family), on the left and right the *sarangchae* (the building where the male householder lives) and the *haengnangchae* are joined symmetrically lengthwise. The *sarangchae* consists of a four-kan *numaru* (upper floor) and two rooms. The *haengnangchae* consists of three rooms and a *jeongji*. Within the entrance of the middle gate, there is the main building and a square-shaped courtyard. As for the *anchae* (main building), the *anbang* and *sangbang* (the room in the house where the householder lives) are arranged symmetrically to the left and right of a three-kan *daecheong* in the front.

Mucheomdang and *Hyangdan*, the historical houses of the Yeogang Lee family, are nationally designated cultural assets. Looking at their arrangement and floorplan structures, they exhibit many differences from the Son family houses. *Mucheomdang* is an L-shaped house that acts as a *sarangchae* plus an annex, and its ornately crafted framing members provide a completely independent space from the *anchae*. A large floor area is placed in the middle, and *sarangbang* rooms (the space where the male householder lives and guests are entertained) called



Yangdongmaeul buildings | Gyeongju, Gyeongbuk | National Folk Museum of Korea

seopyeongbang (western room) and *dongpyeongbang* (eastern room) are on the left and right. The house is enhanced by a *numaru* that makes use of the rolling ground in front of the *seopyeongbang*, and a library is attached to the side of the *dongpyeongbang*. Beyond *Mucheomdang*'s courtyard, there is a square-shaped *anchae*. Next to the *anbang* that is attached to the *daecheong*, there is a kitchen.

Hyangdan is the first house that catches one's eye at the entrance to the village. The floorplan of *Hyangdan* is generally said to be in the shape of the 日 character. This is because

the *anchae*, *sarangchae*, and *haengnangchae* are arranged very closely around two square-shaped courtyards, and the two square-shaped courtyards together look like the 日 character.

Gyeongju's Yangdongmaeul, where these buildings are found, was registered as a UNESCO World Heritage Site in 2010. When the village was registered as a World Heritage Site, the roads in the village were repaired, and several small, vacant, untended houses were repaired to restore them to their original appearance.

Hanokbojonjigu

한옥보존지구 韓屋保存地區

Hanok preservation zone

Area with historical and cultural value due to a high concentration of *hanok* (traditional Kore-

an houses), for which the need to preserve and manage the *hanok*, *hanok* landscapes, and residents is recognized.

Originally, the term “*hanok* preservation zone” was not created specifically for *hanok*. In 1983, a statute was enacted, allowing limits on construction to manage “areas that require special management to preserve Korea’s unique construction styles and domestic living culture.” It followed that *hanok* became subject to regulations on type, size, and style, and the term “*hanok* preservation zone” came into use.

However, beginning in the early 1990s, there was resistance from the residents of *hanok* preservation zones because regulations made it difficult to renovate home facilities, infringing on their property rights. Nonetheless, these areas, where *hanok* are densely concentrated, maintain Korea’s traditional housing types as well as modern urban housing types and housing cul-



Hanokbojonjigu | Jongno-gu, Seoul | National Folk Museum of Korea

ture. Furthermore, they still retain the function of housing. Therefore, they have great value as important historical resources and lifestyle culture resources that demonstrate the continuity of Korean housing styles and culture. Currently, policies are being implemented to reduce infringement on the owners' property rights while preserving areas where *hanok* are concentrated.

Current *hanok* preservation policies go beyond preserving the *hanok* themselves and aim to preserve both the *hanok* and the environments around the *hanok* as historical and cultural resources to increase the value of those areas. In addition, the housing environments of *hanok* residents are being improved at the national and local government levels through the implementation of a *hanok* registration system, maintenance projects, and the purchase and use of *hanok*.

Ipchuncheon

입춘첩 立春帖

Text posted to celebrate *ipchun*
(one of the 24 traditional seasonal periods)

Piece of text posted to a door or column inside of a house during *ipchun*.

Ipchun, which begins on the third or fourth day of the second month each year, is considered to be the start of spring in Korea. There is a custom in which words are written celebrating the beginning of spring and praying for peace and a bountiful harvest during the year. These words are subsequently posted at various places within the house. This text is called *ipchuncheon*.

During the Joseon Dynasty(1392 – 1910),



Ipchuncheon posted on main gate | Hahoe Village in Andong, Gyeongbuk | Jeong Yeon-hak

an early modern state on the Korean Peninsula, *ipchuncheon* were sometimes presented to the king. Several days before the first day of the first month of the lunar calendar, the King selected several retainers—known for their writing—and had them write poems celebrating the new year. Select poems were, then, posted on columns within the royal palace. The content of the poems included celebrations of spring, the king's benevolence, and the Five Blessings (living for a long time, living with wealth, living comfortably, cultivation of excellent virtue, and dying after living a full lifespan).

Among ordinary people, *ipchuncheon* were sometimes given to neighbors. Writers would also make *ipchuncheon* for themselves and offer them as gifts to their neighbors. The content of the text was different for each family, and separate manuscripts were created to preserve tradition. The content of the *ipchuncheon* was usually created by quoting favorite passages from

ancient texts to create a single text. Among the ruling class of the Joseon Era, young children wrote *ipchuncheop*, and the academic abilities of a family's children were estimated based on these *ipchuncheop*.

Today, *ipchuncheop* are written and sold by a small number of people, and the texts do not offer much variety.

Ipsik

입식 立式

Lifestyle of sitting on the floor

Term that contrasts with *jwasik*, which is a lifestyle of sitting on the floor.

The upper class of the Goguryeo Dynasty, which is one of the ancient kingdoms on the

Korean Peninsula, lived an *ipsik* (立式) or standing lifestyle. This is clearly shown by the ancient tomb murals that depict the lifestyles of that time. Later, as *ondol* (floor heating) technology developed, the spatial structure of homes gradually expanded to *ondol*-centered rooms, and in the Joseon Dynasty(1392 – 1910), which was founded in the early modern era, the Korean Peninsula's characteristic lifestyle of sitting on the floor, known as *jwasik*, became established.

In the latter half of the 19th century, Korea was opened to the western world and was forced to adopt a great deal of foreign culture under Japanese colonial rule. In particular, western houses were constructed mainly in port cities, and an *ipsik* lifestyle was re-introduced. In Korea, the *ipsik* lifestyle was brought mainly by people who were early adopters of advanced cultural products.

The *ipsik* lifestyle truly began to spread during the economic revival of the 1970s, and it de-



Table and chairs that were used by the royal family of the Korean Empire | Huijeongdang Hall of Changdeokgung Palace in Jongno-gu, Seoul | National Palace Museum of Korea

veloped rapidly, mainly in apartment buildings. In houses that did not have rooms of sufficient size, the *ipsik* and *jwasik* lifestyles were partially blended.

Today, Koreans have not entirely abandoned the *jwasik* lifestyle. Korean houses are based on the *jwasik* lifestyle, which emphasizes indoor cleanliness, but most use a hybrid approach in which *ipsik* furniture is used depending on the space needed. The indoor lifestyles of modern Koreans take advantage of the benefits of both *jwasik* and *ipsik*.

Isa

이사 移徙
Moving

Act of moving one's living quarters to a different place.

Isa is the act of relocating one's household; it is perceived as an ordinary but major life event. Given its importance, a variety of moving customs arose. To begin, people carefully select the day upon which to move, with the goal of selecting an auspicious day (吉日) depending on their fortune and whichever direction had no *son* (a spirit that wanders in various directions according to the date and hinders human activities). Generally, dates that ended in 0 or 9 were considered to be dates when *son* were absent.

As for the time of day, people preferred to move in the morning when the sun was rising. The hope was that the light of dawn would shine upon the household, helping it prosper. When entering their new house, respected



Isa | National Folk Museum of Korea

adults went inside first. The order of entrance was an act of respect toward the *gasin* (household deities) who resided in the house and a method to protect the children.

As in many other countries, the moving industry in Korea is thriving as a steadily increasing number of people relocate for their careers, their child's education, when leaving their parents' home, redevelopment, etc. As such, most traditional moving customs have disappeared. However, the preference for moving on days without *son* still exists.

Jeju Seongeupmaeul

제주 성읍마을
Folk village in Jeju Island

Folk village that retains the appearance and culture of Joseon Era Jeju Island and is now a well-known tourist attraction.

Seongeupmaeul is a village in Jeju Island, an island to the south of the Korean Peninsula. Yeongjusan Mountain is located to the rear of the village, and the Cheonmicheon River flows nearby. Within the village, there are broad pastures and fields of silver grass.

During the Joseon Era(1392 - 1910), Seongeup Village, which has a 500-year-long history, was the administrative, military, and educational hub of Jeju Island. Because of its long history, it preserves the features of Jeju Island's historical dwelling houses. As it retains the form of a historical village, a great number of tangible and intangible cultural assets are found throughout the village. The Korean government designated the village as a national folk cultural asset in 1984 and currently pro-

tects it as such.

Some of the tangible cultural assets found in the village include historical dwelling houses, government offices, *hyanggyo* (Confucian schools), and *dolhareubang* (literally, a “stone grandfather,” a deity that was believed to protect the peace and public order of Jeju Island). Intangible cultural assets have also been handed down, such as the Jeju dialect and folk games unique to the mountainous region. The pride of the 500-year-old village can be seen in natural monuments such as zelkova trees and hackberry trees.

One can also see Jeju's traditional toilets, which were called *tongsi*. The unusual thing about the *tongsi* is that pigs were reared in areas used as toilets/lavatories.



Seongeupmaeul | Seogwipo, Jeju island | Korea Tourism Organization-MMP Kim Jin-gyu



Village wall



Houses

Seongeupmaeul buildings | Seogwipo, Jeju island | Korea Tourism Organization · Kim Ji-ho

Houses in Seongeup Village that have been designated as cultural assets include the Jo Il-hun House, Go Pyeong-o House, Lee Yeong-suk House, Han Bong-il House, and Go Sang-eun House.

In addition, various folk beliefs remain in existence to this day, such as belief in the *an-balmangdang*, which governs the peace and fortunes of the village residents, the *gwangju buin*, which governs diseases among women, and the *swedang*, which governs livestock raising and diseases. A village ritual known as the *poje* is also held once a year. *Poje* is a male-oriented traditional ritual, and each year at the beginning of the first month of the lunar calendar, it is performed at *poje dongsan*, a short distance from the village. Notably, a god that governs livestock farming is included among the en-

shrined gods. This shows that Seongeup Village practiced livestock farming in the past, not just crop farming.

Jeonse

전세 傳賃

Rented dwelling

Type of lease in which a certain amount of money is paid to use another person's property according to its purpose.

Jeonse is a type of lease in which the tenant pays a large deposit to the landlord (leaseholder) to live in a house. The landlord can use the deposit to earn interest from investments or use it as part of the funds to purchase another home. At the end of the contracted period, the landlord must return the deposit to the tenant. The profit earned using the *jeonse* deposit replaces the monthly rent.

Since the tenant does not have to pay a monthly rent and their deposit is returned in full after the contract period, it may seem like *jeonse* is only beneficial to the tenant. However, *jeonse* is beneficial to the landlord as well because they can use the deposit in place of a bank loan to use for, e.g., starting another profitable business. Furthermore, the tenant must assume the risk of the deposit not being returned if the landlord goes bankrupt, etc.

In Korea, where interest rates have been high and real estate prices have continually increased, *jeonse* has become established as a uniquely Korean form of leasing because it benefits both landlords and tenants.

Jipdeuri

집들이
Housewarming

Domestic/construction ritual that is held when a person moves into a new house and starts living there.

A *jipdeuli* is a ritual held when a person moves into a new house and begins living in it—in essence, this ritual announces that the new house has been completed. As a domestic life ritual, the *jipdeuli* indicates that a person has begun living in a house through the act of entertaining guests after bringing furnishings into the house. As a construction ritual, the *jipdeuli* can be thought of as a ritual that brings life into the house.

During the *jipdeuli*, *gasin* (household deities) were enshrined in the house, or offerings were made to the *gasin* to ask for peace within the household. The *jipdeuli* was not only a ritual to purify the household but also a feast in which the house was announced and guests were entertained. The guests who were invited to the feast brought gifts such as matches, candles, soap, mirrors, money, rice, and tissue, which symbolized their hopes for a prosperous house.

Since the latter half of the 20th century, people in urban communities have stopped performing *jipdeuli gosa* (rituals in which food is prepared and prayers are made to the guardian deities of the houses to get rid of bad luck and bring prosperity and good luck). This is because, in urban communities, house construction is no longer managed by the owner, and *hanok* (traditional Korean houses) are no longer built; therefore, the *jipdeuli* has lost its meaning as a construction ritual. Instead, the *jipdeuli* has

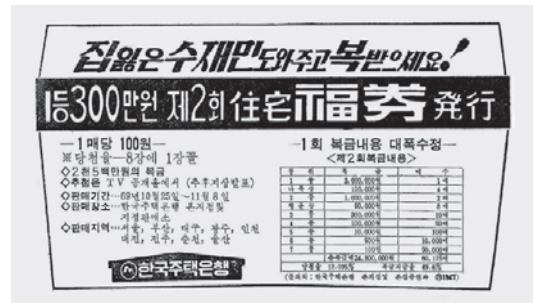
become meaningful as an event in which the importance of social networks is recognized and a party is held in the new home.

Jutaekbokgwon

주택복권 住宅福券
Housing lottery

Lottery that is held to support low-income housing stability, etc.

The housing lottery was a lottery that was held according to the <Lottery Tickets and Lottery



Jutaekbokgwon advertisement | 1969.10.23 | Dong-a Ilbo



Jutaekbokgwon design featuring a tuberculosis prevention campaign | 1982 | Seoul Museum of History

Fund Act> to support low-income housing stability by constructing rental housing, etc. in Korea. The housing lottery was first held on September 15, 1969, and can be considered the first printed lottery in Korea. The lottery was held to raise funds to supply housing to veterans and others who had served the nation, as well as the families of slain police officers and soldiers who lacked housing. The profits from the housing lottery were used for low-income housing stability support projects such as constructing rental housing, welfare for people who had served the nation, welfare for the underprivileged, promotion of arts and culture, and preservation of cultural assets.

Through the 1980s, the housing lottery enjoyed a monopoly as the only regularly held lottery, but in the 1990s, many other lotteries were introduced, starting with the Expo Lottery. Later, the popularity of the housing lottery began to wane due to the Lotto Lottery, which was introduced in December 2002 and had no limit on the maximum prize money. In April 2006, the housing lottery was discontinued as a result of lottery restructuring.

Jwasik

좌식坐式

Lifestyle in which people remove their shoes
while indoors and sit on the floor

Lifestyle in which people remove their shoes in indoor domestic spaces and sit on the floor.

Korea's traditional domestic lifestyle of removing one's shoes when entering a house and resting one's body mainly on the floor is called



Jwasik | A Game of Chess | Elizabeth Keith | National Folk Museum of Korea

jwasik (坐式). The history of *jwasik* is closely related to the history of *gudeul* (floor heating), which warms the interiors of rooms by heating their floors. *Gudeul* was invented to deal with the cold winters of the Korean Peninsula.

The *jwasik* lifestyle influenced all of the furniture used indoors, the table settings used for meals, and the use of furnishings for interior direction. It also influenced various types of storage furniture, such as papeteries designed for low lines of sight and activities, as well as fancy mattresses and case seats needed for sitting and relaxing. The shape of *hanbok* (traditional dress) and various acts of etiquette, such as deep bows during holidays (bowing by bending one's waist and touching one's head to the floor while sitting rather than standing) and bows during ancestral rites (bowing by bending the waist or kneeling), were developed to suit *jwasik* etiquette.

Today, the Korean lifestyle has transitioned from the traditional *jwasik* lifestyle to an *ipsik* (standing) lifestyle, but Koreans still take off their shoes when they enter homes. In addition, they blend the *jwasik* and *ipsik* lifestyles by sitting and relaxing on floors, which are always kept clean, and putting bedding on the floor to sleep, if necessary.

Maeul

마을
Village

Basic social group in which the houses of families (the basic units of human life) are constructed together and within which various forms of community life take place.

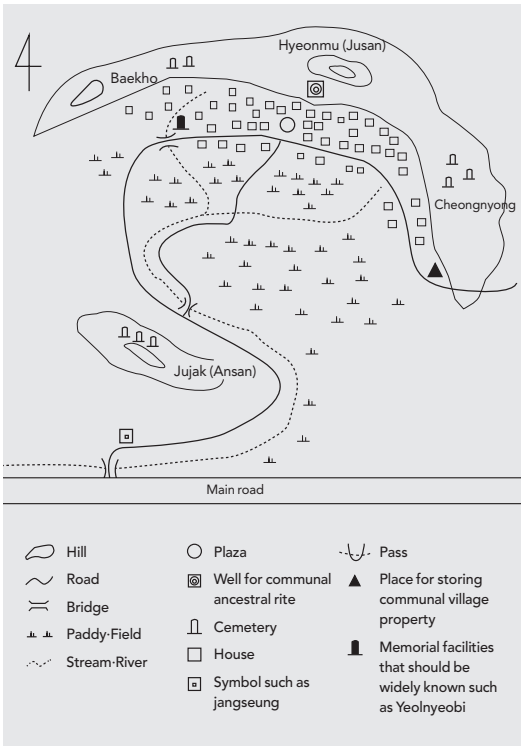
Depending on their origins, villages are divided into natural villages and administrative villages. They can also be divided according to their housing density, i.e., villages with dense housing or villages with dispersed housing. Likewise, in the past, villages were divided into places where people of the same clan lived together and places where people of several clans lived together. Even now, there are a few villages where people



Jamdumaeul | Muju, Jeonbuk | National Folk Museum of Korea



Manhyujeong (Bibo) | Hahoe, Andong, Gyeongbuk | National Folk Museum of Korea



Traditional Maeul layout



Josan (artificial hill) | Namwon, Jeonbuk | 1991 | National Folk museum of Korea



Maeuldolgi (Pyeongtaek Nongak) | Pyeongtaek, Gyeonggi | National Intangible Heritage Center

of the same clan live together. Villages can also be classified according to various other standards, such as by size or by livelihood, into farming villages, fishing villages, mountain villages, etc.

A village is more than just family-unit houses, it is also a group of people who form a community together. As such, village-wide rituals are performed in villages for the sake of the village's peace and prosperity. These rituals are performed in a variety of sacred places including places where rites for the gods who protect the village are performed, places created to assuage the sadness of the people in the village, and places where the rituals of blood-relative communities are performed.

Villages are living spaces where multitudes of people have lived since the beginning of history on the Korean Peninsula up through the era of agricultural society in the mid-20th century. They are cultural spaces that nurture traditional culture such as folklore, rituals, and religion. Since the latter half of the 20th century, as people have continued to leave farming villages for cities and development has centered on cities, the traditional functions of villages have been in decline. However, the life wisdom of Korea's traditional villages remains in the spirit of the Korean people.

Munbae

문배 門排

Portrait of a god that is affixed to a door

Image or text attached to the main gate at dawn on the 1st day of the 1st month of the lunar calendar to prevent disease and disasters during that year.



Jinsukbo and Wijigyeong, door deities of regional states in ancient China | Bukchondaek House in Hahoe Village in Andong, Gyeongbuk | Jeong Yeon-hak

Munbae were talismanic texts or images of tigers, chickens, and shamanic deities (神將), such as *Sindo* (神荼) and *Ullu* (鬱壘), that were drawn and attached to doors in order to ward off bad energy or infectious diseases. Chinese *munshin* (door deities, Chin. 門神) mainly became established as Korean *munbae*.

The *munbae* custom was prevalent up through the 19th century, even at the national level. In the 19th century, until the end of the Joseon Dynasty, *hwawon* (people affiliated with government offices who made drawings) were made to draw *munbae* to be given to the king.

Even in the 1930s after the adoption of modern culture, the custom of putting up *munbae* still existed. However, in the present era, the *munbae* custom has disappeared. Because they were attached to doors, they were drawn on a single sheet of paper, and two pieces of paper formed a pair. Each year, the previous year's *munbae* were taken down and replaced with new ones, and as a result, there are almost no remaining *munbae* images. The only remaining *munbae* are texts that are attached to the doors of head family houses (宗家) in some regions of Andong in Gyeongsangbuk-do.

Myeongdang

명당 明堂

Favorable place to situate a grave, house, or village

Term referring to a favorable site known as a *gilji* (吉地), an ideal space in the practice of geomancy known as *pungsujiri* (風水地理)

Myeongdang refers to a space that is considered the most ideal when selecting a site for a grave, house, or village. Koreans believed that good things would happen to one's descendants if graves were prepared or houses were built on such sites.

Pungsu (known as feng shui in Chinese, literally “wind water”) is a term derived from

jangpungdeuksu (藏風得水). It means “stop the wind and obtain the water” because it is thought that the energy within the earth is dispersed by wind but stops when it makes contact with water energy (水氣). Based on this basic concept, *myeongdang* refers to a certain place that is a “land among lands” that can block the wind and gather the water.

Myeongdang arose from the theory that a certain piece of land can grant one good fortune through its mystical power if one prepares a grave or builds a house or village on that land. *Pungsu* or *pungsujiriseol* is the art of finding a *myeongdang*. A site that is associated with the dead is called an *eumtaek* (陰宅); a site that is associated with the living is called a *yangtaek* (陽宅); and a site for a village, province, or cas-



Myeongdangdo | Jeon Deuk-rin | 1787 | National Folk Museum of Korea

the town is called a *yanggi* (陽基), but the basic principle for selecting the sites is the same for each because the targets for *umtaek*, *yangtaek*, and *yanggi* are not ordinary natural spaces but *myeongdang*—places that possess good luck (吉) and fortune that can be accessed by people. Given the mysticism behind this concept and the nature of *pungsu*, it has been criticized for its unscientific nature.

Ondol

온돌

Korean traditional heating system

Korean traditional heating method which heats the floors of rooms.

Ondol, an example of Korea's unique culture, is a room heating method that uses fire to heat the air inside the room via heat from the floor. *Ondol* is an important factor in creating Korea's culture of sitting on the floor. In the northern regions of China, there is a device known as a *kang* (炕), which is used to heat the floors of certain spaces, but *ondol*, which heats the entire surface of the room floor, is unique to Korea.

Ondol was structurally perfected in the late Goryeo Dynasty, a medieval state on the Korean Peninsula. However, it was not used in all residential buildings. This is because *ondol*, which uses flame to heat the entire floor of a wooden building, can be a very dangerous device without a high level of construction technology, potentially resulting in loss of life and property.

In the 17th century, the installation of *ondol* increased rapidly throughout all regions and



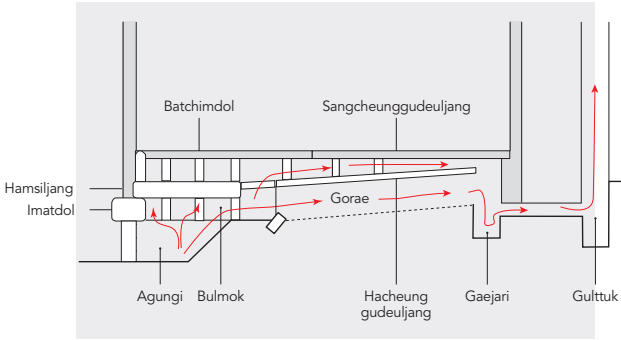
Gudeul | Hoeamsaji in Yangju, Gyeonggi | Gyeonggi Institute of Cultural Properties

social classes, and economic and environmental problems occurred due to the supply and demand for firewood. As a result, *ondol* was regarded both positively and negatively. However, the positive opinions were more numerous, and *ondol* steadily spread.

After the mid-18th century, the supply and demand for *ondol* reached a peak, and new perceptions regarding *ondol* began to emerge. People came to believe it was natural to install *ondol* in all rooms. However, societal perceptions changed, and people began to voice concern over heating efficiency.

By the 18th century, concerns regarding *ondol* brought about architectural changes that increased heating efficiency. Compared to before, the size of rooms with *ondol* decreased, and the heated area was reduced. Storage spaces were placed around the heated rooms to create thermal buffer zones. Multi-pane windows were installed to actively block the external cold.

As the modern era approached, heat sources



Dual ondol structural diagram | Jeong Jeong-nam

were converted to briquettes, gas, oil, and electricity. As a result, *agungi* (stoke holes) disappeared as hot water pipes and electrical panels were installed in floors instead of *gorae* (the path by which flames and smoke escape the *ondol*). Because of this, the space for cooking became separate from the space for heating.

Ondol was created as a device for dealing with cold weather and became a decisive architectural feature in the lives of Koreans. Despite extensive political, economic, social, and cultural changes, as well as changes in building materials and heat sources through the ages, Korean people still install *ondol* in their living spaces.

Pungsu

풍수風水
feng shui

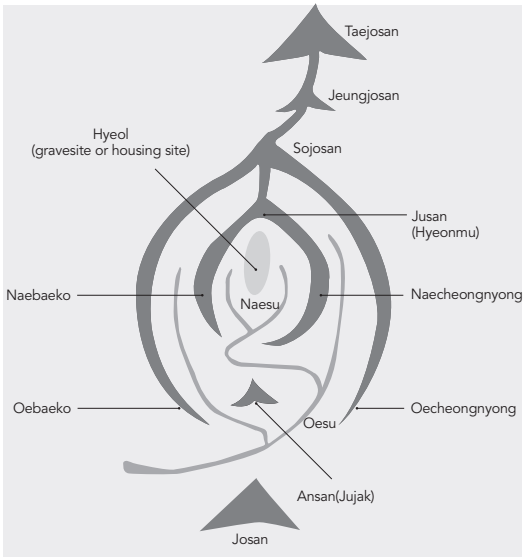
Theory that there is an association between land and the fortunes of the people who live on it.

Pungsu is a theory on how to select land sites that originated in China and spread not only to Korea but also to the rest of East Asia and more recently to the United States and Europe.

The theory offers suggestions regarding the best conditions for selecting, constructing, and decorating sites for human habitation (graves, houses, villages, and capitals). *Pungsu* encompasses tasks such as acquiring a site for building a house or city, constructing the buildings, arranging the spaces, and performing landscaping to compensate for deficiencies.

Pungsu was brought to Korea during the ancient Three Kingdoms period-Goguryeo, Baekje and Silla, which interacted with the Tang Dynasty of China. It was introduced to Korea by scholars and monks who studied abroad in the Tang Empire, and it became a state-managed area of study during the medieval Goryeo Era and the early-modern Joseon Era. As such, it had a significant influence on the Korean people, and traces of it can be easily found in Korean cultural and folk heritage. Much of Korean cultural heritage cannot be understood without first understanding *pungsu*.

It should be noted that the term *pungsu* was not often used in the past, as terms such as *jiri*, *jisul*, *gamyeo*, and *sangji* were used instead. Later,



Topography and pungsu terminology

in the modern era, the term *pungsu* began to be used widely to avoid confusion and differentiate it from *jiribak* (geography), which was imported from the West. *Pungsu* is used in various ways even in modern Korean society. On a large scale, *pungsu* is used to select locations to build new cities, and on a small scale, *pungsu* is used to arrange building interiors.

The core idea of *pungsu* is “living in harmony with nature.” Therefore, *pungsu* is expected to serve as a new environmental theory for warning against and dealing with pollution and the destruction of the environment and nature, which are growing worse each day.

Pyeong

평坪

Unit of area for land and buildings

Unit of area for land and buildings.

A *pyeong* is a unit of area for land and buildings. One *pyeong* is the area of a square with sides that are six *ja* (one *ja* is around 30.3 cm) long. This unit is said to be based on the area that a person can lie down in with their legs and arms spread. One *pyeong* is 3.3058m², and an area that is measured in square meters can be divided by 3.30578 to calculate the number of *pyeong*. For example, if the area of an apartment is 80m², this can be roughly divided by 3.3 to get 24 *pyeong*.

As a unit of area, *pyeong* were used mainly in Japan. *Pyeong* were introduced in Korea in 1909 when the Weights and Measures Act was revised; at which time, they became a legal unit of measurement. During the Japanese colonial period in the first half of the 20th century,

pyeong were used in land registers and became established as a unit of area. As such, *pyeong* can be thought of as a unit that was introduced by the Japanese in the early 1900s to measure land area in Korea. In 1961, as the <Measures Act> was enacted, the metric system was implemented, which designated the meter as the basic unit for legal measurements. In 1964, as the act was fully implemented, the promotion of a unified system of measurement units began in earnest.

In 1983, all land registers and certified copies of registers were revised to use square meter units. Even after the meter law took effect, *pyeong* were used more commonly than meters to measure the areas of houses, but on July 1, 2007, Article 2, Paragraph 1 of the <Measures Act> prohibited the use of *pyeong*. Nonetheless, even today, the *pyeong* is a familiar unit of area to the average Korean person, and housing prices per unit area are still commonly listed in terms of 3.3m² rather than 1m².

Setbangsari

셋방살이

Form of housing in which a room is rented

Form of housing in which a room is rented in a house owned by another person.

Setbangsari refers to the practice of paying monthly rent to lease a small residence consisting of one or two rooms and a kitchen. Records of *setbangsari*, in which a room is rented as a residence, first appear in the early Joseon Era. In the first half of the 20th century during the Japanese colonial period, the practice of *setbangsari* increased as available housing failed to meet

population demand and as Seoul redeveloped and expanded. After independence in 1945, the number of people coming from North Korea to South Korea increased, and the Korean War exacerbated the lack of housing, greatly increasing the proportion of *setbangsari*.

Looking at the blueprints for public housing that have been produced since the late 1950s, one often finds designs in which one room and an attached kitchen are separated from the home owner's living space for the original purpose of renting the room out. However, because the toilet, main gate, and yard have to be shared, the renter is not completely isolated from the home owner. Because owners wanted to maintain privacy from their tenants, *setbangsari* gradually transformed into a form of multiplex housing. As yards became smaller and life became centered on indoor spaces in detached houses as they are in apartments, there was a decrease in *setbangsari*.

Since the 1980s, multiplex housing and multi-family housing have increased, and forms of housing in which daily life is not shared with the owner have become common. *Gosiwons* and new forms of rental housing for single-person households and small families such as officetels, one-room apartments, and two-room apartments have replaced the rented rooms as urban housing for average people.

Singugan

신구간 新舊間

Seven days before the onset of spring in jeju island

Weeklong period starting five days after *daehan* and ending three days before *ipchun* (*dae-*



Scene of moving on singugan | Hong Jeong-pyo

han and *ipchun*: traditional Korean seasonal periods).

Singugan is the period of time that occurs between *daehan* and *ipchun*. During this period, “old time” is exchanged for “new time.” On Jeju island, it was believed that the gods were absent from the human world during this period; therefore, one could perform actions that were normally forbidden without becoming ill, such as moving house or repairing one's home. It was thought that the absence of the gods allowed humans to relax.

In the 1970s, a time when people moved into different homes more often due to accelerating modernization and urbanization, *singugan* became established as the “moving time.” This led to sharp increases in moving costs, increases in garbage, and changes in utilities such as telephone and gas service. Today, this tradition has largely disappeared.

Son Eomneun Nal

손 없는 날
Auspicious day

Auspicious day in which there are no *son*, i.e., spirits that hinder people, according to the date.

Even today, when selecting dates for important events such as moving house, home repair, opening a business, or marriage, the first thing that many people consider is *son*. *Son* are spirits that exist to harass people on specific dates.

This practice of selecting auspicious days, called “days without *son*,” for important events has existed for centuries. It is believed that if one performs home repairs, moves house, or takes a long trip on a day that is the opposite of a “day without *son*,” they will experience great financial or bodily harm. In particular, among the “days without *son*,” the 9th day of the 2nd month of the lunar calendar is considered to be

a day when one will experience no harm during any task.

This custom has continued to the present day. The dates of “days without *son*” end in a 9 or 0, making it easy for people to remember without a calendar (冊曆), and they are widely used by people when selecting dates for important events.

Taekho

택호宅號
Nickname for a married person

Nickname used for married people instead of their names, consisting of the wife’s birthplace plus the husband’s official position.

In Korean, the characters that make up the word *taekho* mean “a name given to a house.” However, in practice, *taekho* were used as nicknames for married men and women instead of their names. In traditional Korean communities, people did not call others directly by their names but instead used their *taekho*. This is because calling a person by their name directly or referring to a person by their name was forbidden/avoided. In particular, married women of the upper class were called by *taekho* based on the name of their birthplace rather than their own name, and married men were also called by their wife’s *taekho*.

Usually, the *taekho* was derived from the name of the woman’s birthplace. Therefore, the normal form for addressing a woman was “birthplace + daek,” and for men, it was “wife’s birthplace + *eoreun*” or “wife’s birthplace + *yangban*.” When using *taekho*, the only person



Calendar showing Son Eomneun Nal | National Folk Museum of Korea

who was referred to with the *daek* suffix was the woman, who was the owner of the *taekho*. Her husband was referred to with the *eoreun* or *yangban* suffixes, and her children were referred to with the *adeul* suffix. In this way, terms that designated individuals were added at the end of the *taekho*.

Taekho were sometimes derived from the head of the household's (家長) official position (官職) and took the form of "official position name + *daek*." *Taekho* that used one's official position in this way were not used to refer to individuals but households.

In traditional Korean society, a married woman usually lived in the village of her husband's birthplace. In such circumstances, a *taekho* that was derived from the name of the husband's birthplace would not be unique. For this reason, *taekho* were derived from the various birthplaces of the married women.

Wolse

월세 月賃
Monthly rent

A lease of another person's house or room for a set rental fee paid each month.

Wolse is a form of lease in which rent is paid each month as the price of leasing another person's house or room. In most cases, a *wolse* lease requires a small deposit or no deposit, unlike a *jeonse* lease, in which a large deposit is paid all at once in advance and the property is leased for a fixed term without any extra payment thereafter. If a deposit is required, the lease is called *bojeungburwolse*, and if there is no deposit,

it is called *wolse*. If there is no deposit and the monthly rent for a fixed term is paid all at once in advance, it is called *sageulse*. In the Jeju island region, a lease agreement in which one year of rent is paid up front is called *yeonse*.

Recently, a combined form of *wolse* and *jeonse* known as *banjeonse* has been emerging. In Korea, *jeonse* is greatly preferred, accounting for a high proportion of lease agreements; however, the proportion of *wolse* has been gradually increasing due to low interest rates.

Yangtaek

양택 陽宅
Principles living

Term that refers to a house site as opposed to an *eumtaek* (grave site).

Pungsu (i.e., feng shui, the theory that there is an implicit relationship between people's fortunes and the good or bad qualities of the orientation and topography of houses, graves, etc.) can be broadly divided into *eumtaek*, the selection of gravesites, and *yangtaek*, the selection of house sites. *Yangtaek pungsu* consists of a comprehensive logic for selecting not only house sites but also the composition of spaces within the house, the orientation of spaces, and the orientation of flowing water.

Pungsu's basic principles can be divided into *gannyongbeop*, *jangpungbeop*, *deuksubeop*, *jeonghyeolbeop* (定穴法), *jwahyangnon* (坐向論), and *byeonggunnon* (形局論). *Biboron* (裨補論) is sometimes added as well.

Gannyongbeop is the method of finding mountains. In *pungsu*, mountains are called

dragons, which are mythical creatures that symbolize good omens (吉兆). This is because the shape and movement of a mountain are ever-changing like the appearance of a dragon.

Jangpungbeop is the method of confining the wind. The key element in *pungsu* is the *hyeol* (a site where mountain energy gathers). The basic condition of a *hyeol* is that it takes advantage of *saenggi* (fresh and vigorous energy). If *saenggi* encounters wind, it scatters, and if it encounters water, it pauses. Therefore, to confine the wind, one must be surrounded by mountains, centering on a *hyeol*. In *pungsu*, this is called *sa*.

Deuksubeop is a generic term for methods of obtaining water. Because *saenggi* pauses when it encounters water, it can only be obtained if there is water in front of the *hyeol*. However, whether the water is good or bad is determined by its form and the direction from which it enters and leaves. If the path of the water winds around a *hyeol*, the water flow is considered good.

Jeonghyeolbeop is the method of selecting a *hyeol*. In the case of an *eumtaek*, the *hyeol* is the location where the coffin is placed. In the case of a *yangtaek*, the *hyeol* is the place where the most important part of the house (the *anbang*, etc.) or the house itself is located. *Hyeol* are also likened to the *hyeol* of the human body in Korean medicine. *Jeonghyeolbeop* symbolizes unity with the land and the principle of the balance of yin and yang.

Jwahyangnon means orientation. *Jwa* refers to an orientation toward the rear of the *eumtaek* or *yangtaek*, and *hyang* refers to an orientation toward the front. The basic principles of *pungsu* are mountains, water, and orientation, and *jwahyang* refers to orientation.

Heonggunnon is a generic term for the logic that explains the shapes of mountains and rivers through analogies to people, animals, plants,

and letters. Because the methods used in *pungsu* are so complex and diverse, they are compared to various objects to make easy analogies.

Biboron is a generic term for methods that make land suitable for one's purposes by applying artificial forces to create land that meets the conditions of *pungsu*. There are two such methods. First, *apseung* refers to neutralization through the suppression of something that is overly strong, while *Bibo* refers to neutralization through the supplementation of something inadequate and weak. In the modern era, *bibo* encompasses the concept of *apseung*.

Yeongju Museommaeul

영주 무섬마을
Clan village in Yeongju

Traditional village located in Sudo-ri, Mun-su-myeon, Yeongju, Gyeongsangbuk-do.

In Museommaeul, people with two surnames live together: the Bannam Park Clan (The Park Clan whose progenitor was born in a place called Bannam) and the Seonseong Kim Clan (the Kim Clan whose progenitor was born in a place called Seonseong). People began living in this village in the year 1666. At that time, a person named Park Su, who lived at Meoreom across the river, moved out of his parent's home after marriage, came to Museom, and cleared a bamboo forest to build a home. This home was Manjukjae, which is currently designated as a Gyeongsangbuk-do Province folk culture asset.

Later in 1757, Park Su's grandson Park I-jang met Kim Dae, a son-in-law of the Seonseong Kim Clan. Kim Dae settled down near

his in-law's home, and later Museum flourished as a familial village with two surnames, the Bannam Park Clan and the Seonseong Kim Clan, and became a traditional village with a deep history.

Later, the village grew to encompass 120 households with approximately 500 residents; however, since the 1960s, the size of the village gradually declined as people left farming villages due to industrialization. As of 2019, there were only 50 households remaining in the village.

Looking at the topography of the area where the village stands, the edge of Hakgasan (乃城川) Mountain projects outward into the river to form a peninsula, and the Naeseongcheon (乃城川) River wraps around three sides of the village. This land, wherein water surrounds the village in the shape of an omega (Ω), has become widely known as a *myeongdang* (an auspicious site for a house where it is believed that one's descents will have good fortune in the future). The village

faces the southwest with Dalbongsan Mountain behind it. There is a natural forest on the mountain behind the village that contains dense pine and oak trees, and the tombs of the Bannam Park Clan's ancestors are located there.

Nine houses including Manjukjae, the first house built in the village, have been designated as Gyeongsangbuk-do Province cultural assets. In addition to those nine houses, there are 7 more houses that are over 100 years old. In addition to these homes, there are three pavilions, a house that stores *sangyeo* (a device used to transport a person's body to the graveyard), and a village schoolhouse, which had disappeared but was restored in recent years.

Today, most of Museum Village's traditional rituals have vanished, but ancestral rites are still performed in the traditional manner. Notably, the practice of not keeping shrines inside the village's houses has been passed down as a custom so that items containing ancestral spirits will not be lost in floods, etc.



Museummaeul | Yeongju, Gyeongbuk | Korea Tourism Organization·Lee Beom-su



Single log bridge | Yeongju, Gyeongbuk | 2018 | Jeong Yeon-sang

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한국주생활사전



APPENDIX

부록

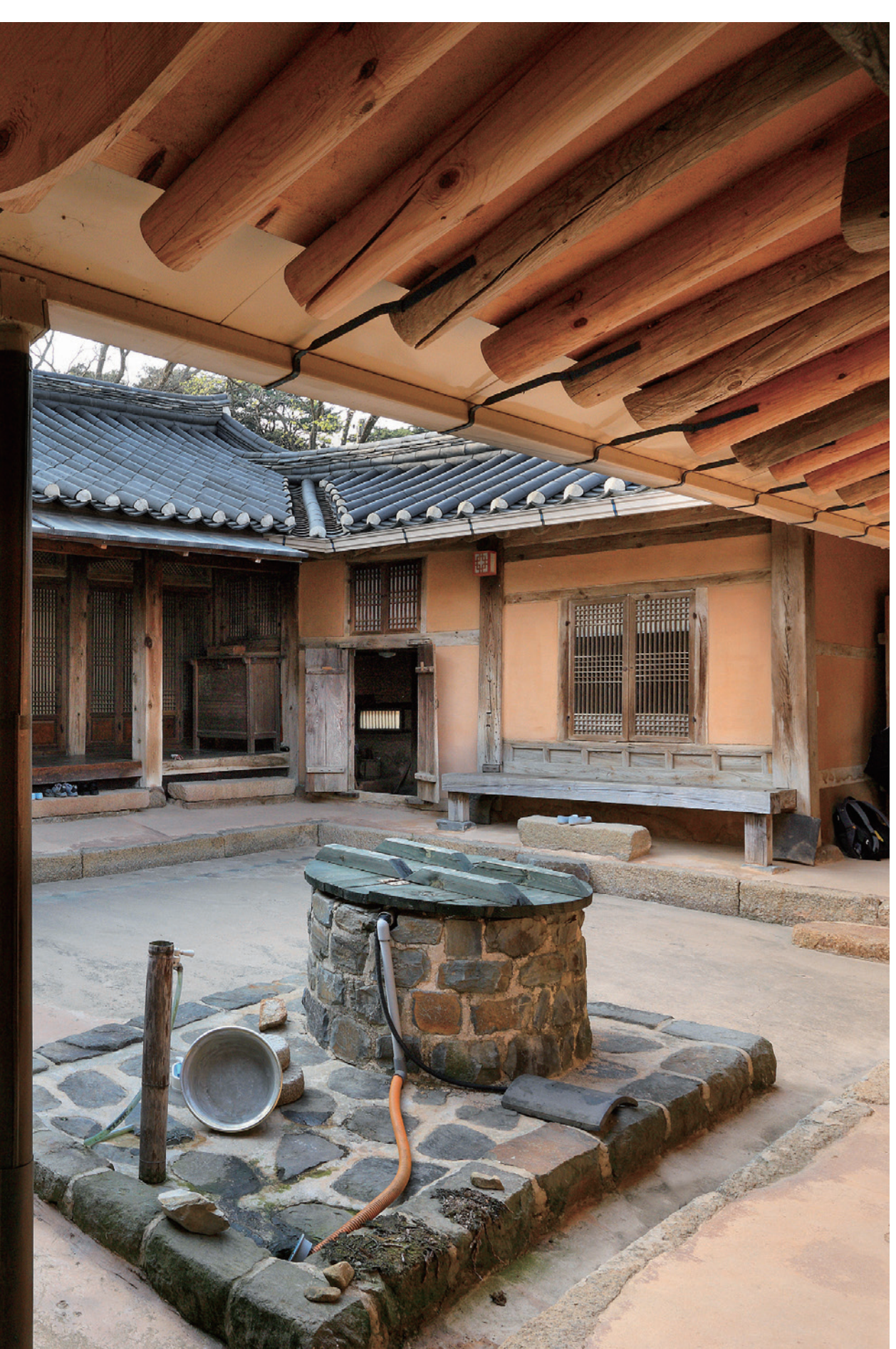


Seon Byeong-guk House | Chungbuk Boeun





Gyeongju Kim Clan Historical House | Chungnam Seosan











健齋

每日保惜精神

身
心
保
惜
精
神

天
年
尚
松
消
息



Song Byeong-il Historical House | Chungbuk Goesan





喜愧我心

三任訖荒松榮存携幼入
室為僮引壺觴以自酌
是而吹衣而搖正以輕颺風
恨晨尤僕傲迎乃雅宇前
載

歸去來田園將暮胡不歸
獨悲以心為形役實知來
可進實迷途之未遠覺今
之獨悲



Song Byeong-il Historical House | Chungbuk Goesan





Go Pyeong-oh House | Jeju island Seogwipo





Kim Myeong-gwan Historical House | Jeonbuk Jeongeup





Kim Myeong-gwan Historical House | Jeonbuk Jeongeup

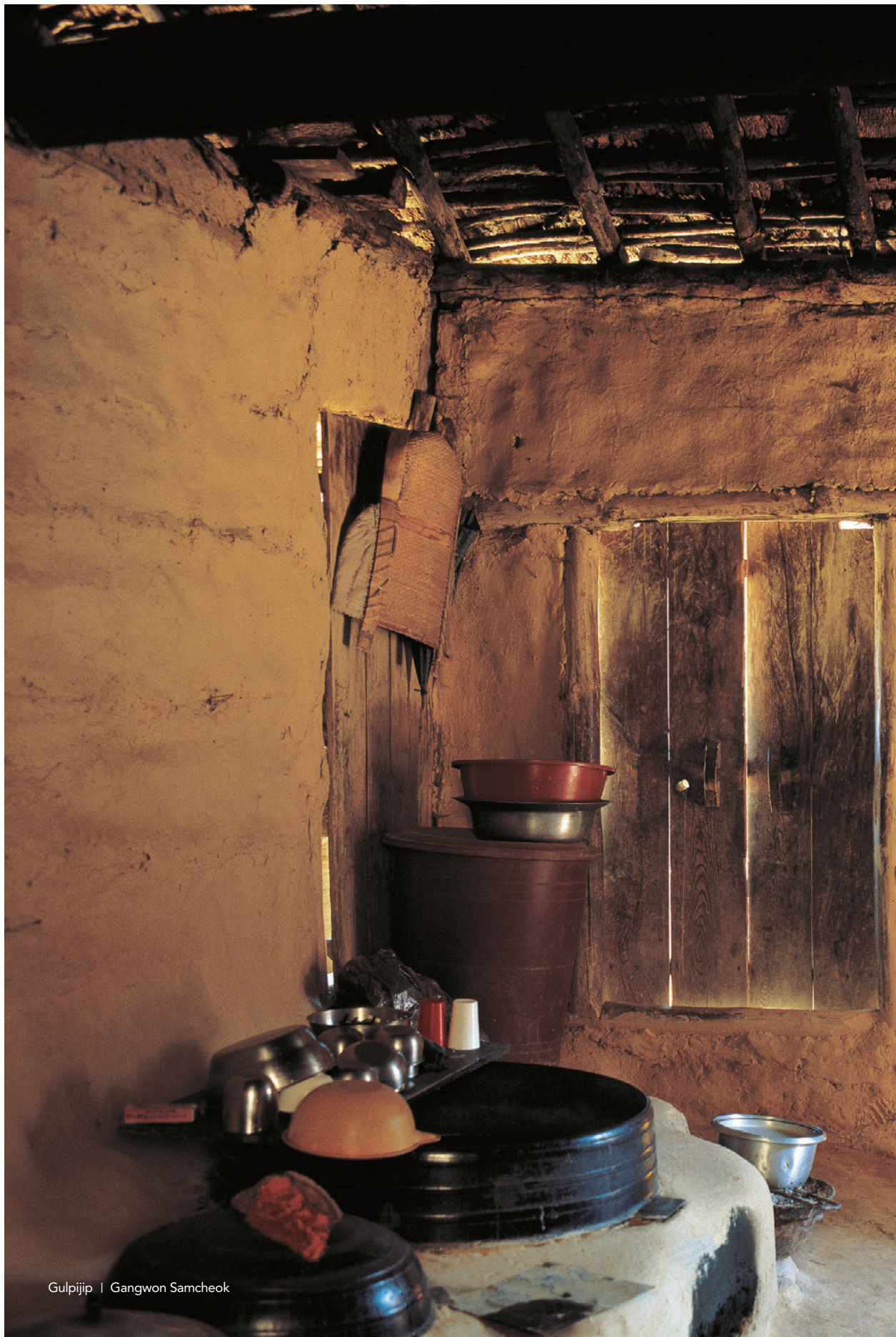




















Donggye Head House | Gyeongnam Geochang



國泰民安



Myeongjae Historical House | Chungnam Nonsan





Baek Su-hyeon House | Gyeonggi Yangju









Bukchon House | Gyeongbuk Andong









Ungang Historical House | Gyeongbuk Cheongdo





Soudang Historical House | Gyeongbuk Uiseong











APPENDIX

Romanization Guide

1. Romanization of Korean vowels

| | | | | | | | | | |
|---------------|------|-----|-----|------|-----|------|-----|------|------|
| Simple vowels | | | | | | | | | |
| ㅏ | ㅑ | ㅓ | ㅕ | ㅡ | ㅣ | ㅗ | ㅛ | ㅜ | ㅠ |
| [a] | [eo] | [o] | [u] | [eu] | [i] | [ae] | [e] | [oe] | [wi] |

| | | | | | | | | | | |
|------------|-------|------|------|-------|------|------|-------|------|------|------|
| Diphthongs | | | | | | | | | | |
| ㅑ | ㅓ | ㅗ | ㅜ | ㅗ | ㅛ | ㅜ | ㅛ | ㅜ | ㅛ | ㅡ |
| [ya] | [yeo] | [yo] | [yu] | [yae] | [ye] | [wa] | [wae] | [wo] | [we] | [ui] |

2. Romanization of Korean consonants

| | | | | | | | | |
|--------------------|------|-----|--------|------|-----|--------|------|-----|
| Plosive consonants | | | | | | | | |
| ㄱ | ㄲ | ㅋ | ㄷ | ㄸ | ㅌ | ㅂ | ㅃ | ㅍ |
| [g, k] | [kk] | [k] | [d, t] | [tt] | [t] | [b, p] | [pp] | [p] |

| | | |
|------------|------|------|
| Affricates | | |
| ㄷ | ㄸ | ㄱ |
| [j] | [jj] | [ch] |

| | | |
|------------|------|-----|
| Fricatives | | |
| ㅅ | ㅆ | ㅎ |
| [s] | [ss] | [h] |

| | | |
|--------|-----|------|
| Nasals | | |
| ㄴ | ㅁ | ㅇ |
| [n] | [m] | [ng] |

| |
|--------|
| Liquid |
| ㄹ |
| [r, l] |

Encyclopedia of Korean Folklore and Traditional Culture Vol.VIII

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